

Photolife

YOUR GUIDE TO EVERYTHING PHOTO

20 ESSENTIAL ITEMS
FOR YOUR BAG

WINTER TIPS

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▶ WHAT YOU SHOULD KNOW ABOUT YOUR GEAR
▶ ADVICE ON DEALING WITH THE BITTER COLD

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(AND HEALTHY)
SNACK RECIPE

SIMPLIFY TO IMPROVE YOUR IMAGES

Barrie Wentzell

ICONIC ROCK LENSMAN

Hunter or Gatherer

WHAT KIND OF PHOTOGRAPHER ARE YOU?

WOULD YOUR ARCHIVE SURVIVE THE ZOMBIE APOCALYPSE?



SOME SHOTS ECHO BEYOND
YOUR SOCIAL CIRCLE.

I AM GENERATION IMAGE

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by Joyce Singer-D'Aprile

During the revolutionary era of the sixties and seventies, the crème de la crème of the music business was immortalized in pictures by renowned rock-and-roll photographer Barrie Wentzell. He took some time with us to share stories and tips from his successful career.

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There are a lot of possible ways to categorize photographers, but I would like to suggest one simple way that makes all the difference. Are you a hunter-photographer or a gatherer-photographer?

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by David duChemin

I believe that beauty—in fact anything you hope for from your photograph: a powerful story or the emotional pull of impressionism—is stronger the simpler the image becomes.

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Rediscovering the City With Its Blanket of Snow

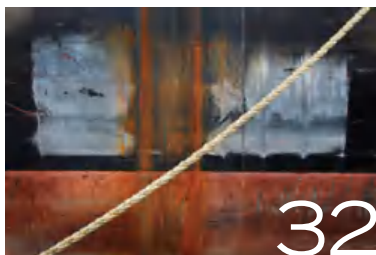
by David Giral

Despite its harshness, the Canadian winter is the perfect occasion to get out and rediscover places in a different way. And, even on cloudy days, we can find ourselves stunned by scenery that wouldn't look as poetic during the rest of the year.

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by Jean-François Landry

Here's a pragmatic look at photographic mechanics and electronics in relation to the cold, which, in Canada, can sometimes seem downright Siberian.



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As much fun as it is to get a new, exotic lens or a faster, more pixel-endowed camera body, our camera bags often contain some “support crew” items that we can hardly do without. Let’s take a look at some of the most essential.

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by David Tanaka

Reflecting on the year nearly spent is an annual ritual. Being photographers, we probably think about the photos we took, like—what the heck am I going to do with all those images?

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PHOTO LIFE DECEMBER/JANUARY 2016
Volume 41, Number 1

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EDITORIAL

December/January 2016, Volume 41, Number 1

The month of December is an annual milestone for me. This is partly because December 1 is my birthday—which is also the first day of the advent calendar with its one chocolate per day until Christmas, remember that?—and partly because it's the last month of the year. I start each December depressed about getting older, and then I evaluate my life so far and plan for what's to come in the new year. This year, December is particularly special for me, since sometime around December 25, I'll become a mother. (And yes, my advent calendar is an extra-significant countdown this year!) So it's a good time for reflection, right?

One thing I'd like to do, which I think will help in various areas of my life, is get rid of the "unnecessary." In photography, for example, it's easy to get carried away by all the noise and images in today's world. The practice of photography is often flooded with technological considerations, either about the gear itself or how to use it. These are, of course, important, but they can also become burdens or distractions from other ways to improve as a photographer.

One means of getting past the technological focus is to go back to the basics. So, along with my reflection on what's useful and what's not, I will also refocus on some basics. This issue explores some fundamental aspects of doing photography: having fun, identifying your preferred approach to taking pictures, simplifying your compositions, wandering around in the snowy weather to rediscover your surroundings, packing your photo bag with essential tools that will save your photographic life, and improving the longevity of your archival method.

I hope this issue will inspire you and help you start off your photographic year on the right foot! It looks like 2016 will be exciting!

Valérie Racine
Editorial Director



COMING UP

Emerging Photographers contest results

Interviews with 5 Canadian Instagrammers

Casual photography and the art of the snapshot

Wi-Fi: how it works and what it does

Gear: accessories for iPhoneography

Imaging Products Review

And more...

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1. **INDIA - JAN 2016**
2. **VENICE - APRIL 2016**

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PHOTOGRAPHER **FINN BEALES** // LOCATION **HAY-ON-WYE, WALES**

KEEP MOVING WITH FINN BEALES & PROFOTO B2

We claim that the Profoto B2 is a portable flash that allows you to keep moving. But to prove it, we asked travel and lifestyle photographer Finn Beales to bring the B2 with him on location.

When asked to think of a way to illustrate the portability and flexibility of the Profoto B2, Finn Beales suggested he do a lifestyle shoot in the Black Mountains in Wales.

The assignment posed a number of lighting challenges, requiring a number of different lighting solutions. In some situations, Finn had to keep moving and shoot fast. Here he used the B2 on-camera. There were also situations that allowed him to use stands and spend a bit more time shaping his light. On these occasions, he used stands and larger Light Shaping Tools. But one thing remained the same – Finn was on his own. He had no assistant with him.

“Pre-shoot I figured my greatest challenge would be the lack of an assistant,” says Finn. “But I was genuinely surprised by the portability of these lights.”

An example of a fast shot is the one of the male model swinging the rope. Here Finn used a bareheaded B2 mounted on his camera. The B2 was set to High-Speed Sync Mode to freeze the action and capture a deep blue sky.

Finn had a bit more time to shoot the girl with her legs in the water. For this shot, he mounted the B2 Head on a stand and equipped it with a large OCF Softbox 2x3'. The B2 was wirelessly synced and controlled using the Air Remote TTL-C, allowing Finn

PHOTOS: FINN BEALES



to place the flash as far from his camera as he pleased.

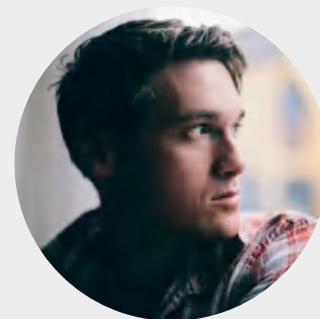
"I generally prefer the subtle nature of off-camera flash," says Finn. "Side lighting feels more natural to me and it's a fairly crucial characteristic to consider if you're wanting to create authentic looking lifestyle imagery."

"Having said that, you don't always have the time to shape light how you wish, especially when on-the-go. Sometimes mobility is a priority and that's what I enjoy about the B2 – the flexibility. If you're looking to invest in one photography lighting kit, this is the perfect solution."

THE GEAR

- 1 x B2 Off-Camera Flash
- 1 x OCF Softbox 2x3'
- 1 x OCF Softbox 1x3'
- 1 x OCF Speedring
- 1 x Umbrella Deep Silver S
- 1 x Air Remote TTL-C

Watch the video from the shoot at: www.profoto.com/offcameraflash



FINN BEALES

Finn Beales is an award-winning photographer and director based in the Black Mountains of Wales. He shoots travel, lifestyle and commercial commissions for a variety of global brands. Finn is active in social media with almost half a million followers on Instagram.

See more of Finn's work at: www.madebyfinn.com

PROFOTO B2 WITH TTL. ON OR OFF-CAMERA.

To shoot with the B2 is to shoot with all options at hand.

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EXPOSURE

WHAT'S ON IN TODAY'S PHOTO CULTURE

[your view]

ON THE BLOG ARTICLE "MAKING PHOTOGRAPHS & MAGIC"

Thank you for such an encouraging article. I don't make great photos, but they sure do bring back the good memories from my travels.

—Mary via the blog

Well said, great article! You say you had a Linhof tripod at one point. I just picked up a Linhof tripod at a thrift store a couple of weeks ago, and I wonder if you can answer a question for me. The tripod only opens into the "splayed" (low-rise) position and doesn't have any click stops for "normal" position, the usual position for most tripods. I'm wondering if this is a defect, or if there is something worn out in the legs, or if this is just the way that tripod is. It no longer has a label, so I can't tell you the model. I also wonder if it's safe to just put the legs where I want them and can count on them to be somewhat stable. I can't help wondering if you had the same tripod.

Maybe I even bought the very one that you had—I bought it in Oliver in South Okanagan, with a nice ball head on it, which is what I bought it for. Thanks!

—Werner via the blog

Thanks, Werner. My Linhof sounds a lot like yours. Stable would be the last thing I'd have called it. No stops on the legs, just hope it stays where you put it. There's a reason I went long ago with Gitzo. Good luck!

—David duChemin via the blog

IN RESPONSE TO "HOW CAN I WORK WITH MY NEW NIKON'S RAW FILES WITHOUT UPGRADING SOFTWARE?" BLOG Q&A

True, but if you have an older iMac, that version of Adobe DNG will not work. Hence you must upgrade to a higher OS and, from my understanding and reading, if I upgrade to Yosemite or higher, I will lose CS5. I have Topaz attached to it and Nik attached to my LR 4. Seems you're caught up in a have-to-buy situation. I uncovered all this after I bought a Sony A6000 and shot in Raw. What a mess.

—Karen via the blog

Well, Karen, you are more of a Mac expert than me. Fortunately, it's not as complicated for those of us who use Windows...and I guess it's okay for newer versions of Mac computers.

—Peter Burian via the blog

[what's on]

2015 WILDLIFE PHOTOGRAPHER OF THE YEAR

Three Canadians have been recognized in the 51st Wildlife Photographer of the Year (WPY) competition. Don Gutoski was named the overall Wildlife Photographer of Year. Connor Stefanison received the Rising Star Portfolio Award, and Josiah Launstein was one of the finalists in the 10 Years and Under category. Organized and produced by the Natural History Museum in London, the Wildlife Photographer of the Year exhibition presents the 100 winning images selected from 42,000 entries from 96 countries. The exhibition is on view at the Royal Ontario Museum in Toronto through March 20, and at the Royal BC Museum in Victoria from December 4 through April 4. rom.on.ca, royalbcmuseum.bc.ca



© DON GUTOSKI (CANADA), A TALE OF TWO FOXES/GRAND TITLE WINNER, 2015 WILDLIFE PHOTOGRAPHER OF THE YEAR

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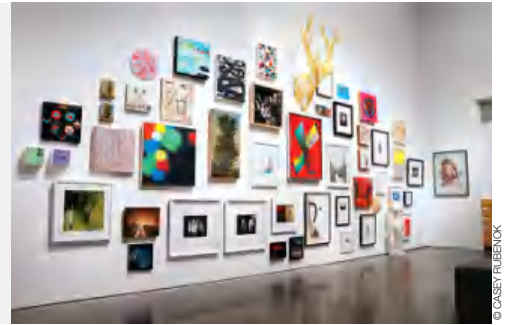
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EXPOSURE

[what's on]

DECK THE WALLS AND LANDSCAPE X 7

Through January 9, the annual *Deck The Walls* exhibition at Newzones in Calgary is offering small- to medium-sized photo-based art, paintings, drawings and sculptures for sale. Featured artists include pinhole photographer Dianne Bos and photo-based artists James Holroyd, Franco DeFrancesca and Joshua Jensen-Nagle. From January 16 to 30, the gallery is presenting a multimedia exhibition of contemporary landscapes that push boundaries and explore themes of conservation. newzones.com



© CASEY RUBENOK



© JOHN MOORE / GETTY IMAGES, U.S. L'IRIS D'OR, 2015 SONY WORLD PHOTOGRAPHY AWARDS

2016 SONY WORLD PHOTOGRAPHY AWARDS AND CANADIAN NATIONAL AWARD

The ninth annual Sony World Photography Awards competition, organized by the World Photography Organisation, is open for entries from photographers of all levels of experience. The competition's five categories are Professional, Open, Youth, National Awards and Student Focus. The Canadian National Award will again recognize the best Canadian work. This year, one winner will be chosen from the Canadian entries to the ten Open categories, and one will be chosen from the Canadian entries to the three Youth categories. Winning images will be presented at the Sony World Photography Awards exhibition at Somerset House in London and featured in the awards' books. Prizes include the latest Sony digital imaging equipment and cash for the overall winners. The Student Focus competition closes on December 4, and the Open, Youth and National Awards competitions close on January 5. The Professional competition closes on January 12. Entry is free. sony.ca/en/swpa2016

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[what's on]



MICHEL HUNEULT WINS LANGE-TAYLOR PRIZE

Duke University's Center for Documentary Studies has awarded Canadian photographer Michel Huneault the 23rd Dorothea Lange–Paul Taylor Prize for his work *Post Mégantic*. Huneault visited Lac-Mégantic 14 times after the tragic July 6, 2013, train disaster that killed 47 people and devastated the small Quebec town. *Post Mégantic* is a multimedia work of images, oral histories, videos and installations about loss and grief. Huneault explained, "This sober and lyrical documentary narrative about life, death, [and] the fragility of existence is a requiem to the victims." documentarystudies.duke.edu

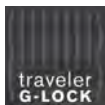
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[what's on]



© DAVE JORDANO, GLENNIE PLAYING THE BLUES, WESTSIDE, DETROIT, 2011, PHOTOGRAPH, COURTESY OF THE ARTIST



© ANNETTE KELM, UNTITLED (CARDBOARD PANSLEY CLOSE UP), 2013 C PRINT, COURTESY OF THE ARTIST



© ANNE COLLIER, QUESTIONS (RELEVANCE), 2011, COURTESY OF THE ARTIST, ANTON KERN GALLERY, NEW YORK; CORVA-MORA, LONDON; MARIC FOXKY GALLERY, LOS ANGELES



© HITO STEYERL, HOW NOT TO BE SEEN: A FLICKING DIDACTIC EDUCATIONAL .MOV FILE, 2013, (STILL) HD VIDEO, SINGLE SCREEN IN ARCHITECTURAL ENVIRONMENT, IMAGE COURTESY OF THE ARTIST AND ANDREW KREFFS GALLERY, NEW YORK

THE YEAR OF PHOTOGRAPHY

Art Gallery of Ontario in Toronto continues its Year of Photography. AGO Chief Curator Stephanie Smith said, "Our Year of Photography is an invitation to think about how photography can actually shape how we see ourselves, others, our communities and the world." On view through January 3, the *Aimia AGO Photography Prize 2015 Exhibition* presents more than 35 works by shortlisted artists Dave Jordano, Annette Kelm, Owen Kydd and Hito Steyerl. Through January 10, the gallery is featuring a solo exhibition of 40 of Anne Collier's large-scale prints, which examine gender, celebrity and appropriation. From November 30 to January 31, the *Aimia AGO Photography Prize Scholarship Exhibition* is showcasing the work of the award-winning photography students Lodoë Laura (Ryerson University), Alison Postma (University of Guelph) and Graham Wiebe (University of Manitoba). ago.net



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[what's on]



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CONSUMER ELECTRONICS SHOW

The International Consumer Electronics Show (CES) is January 6 through 9 in Las Vegas, Nevada. CES offers attendees a chance to check out the newest consumer technologies and products through demonstrations and the Innovation Awards Showcase, plus there's a conference program with more than 220 sessions and 800 speakers. cesweb.org

24HOURS

William Eakin's interest in design, history, objects' wear, and markers of time comes through in his series *24Hours*, which is on view from January 21 through March 26 at the Art Gallery of Southwestern Manitoba in Brandon. agsm.ca



© WILLIAM EAKIN

RED BULL ILLUME IMAGE QUEST

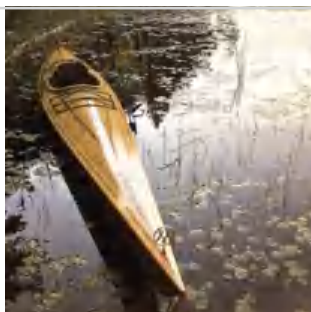
From December 1 through March 31, Red Bull Illume is accepting entries to the fourth edition of its sports photography contest. Judges will select the 55 best images to showcase in a night-time exhibition that will tour to cities around the world, and the Overall Winner, Category Award Winners and Athletes' Choice Winner will receive prizes from top photo brands. redbullillum.com



© JUSSI GFZNYAR / RED BULL ILLUME

MEANDER

From January 16 to February 27, Art Mûr in Montreal is exhibiting *Patrick Beaulieu: Meander, a Continental Drift*. Navigating by kayak from southern Quebec all the way to where the Hudson River reaches the Atlantic Ocean in New York, Beaulieu documented intersections of landscape and humanity. artmur.com



© PATRICK BEAULIEU

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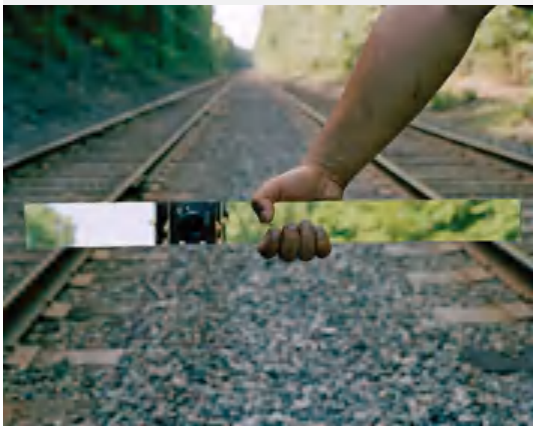
We make it visible.

EXPOSURE

[what's on]

BEYOND MEASURE: DOMESTICATING DISTANCE

The Robert McLaughlin Gallery in Oshawa, Ont., is presenting *Beyond Measure: Domesticating Distance* through January 3. South Asian artists Surendra Lawoti, Tazeen Qayyum, Meera Margaret Singh, Asma Sultana and Abdullah M. I. Syed explore cultural identity and the experience of living in a diaspora through photography, installations, performance, moving images, sewing, writing and sculpture. rmg.on.ca



© SURENDRA LAWOTI

IMAGING USA

Imaging USA, planned by pro photographers for pro photographers, is January 10 through 12 in Atlanta, Georgia. The weekend is packed with classes, presentations, sessions, a trade show and a photography exhibition. There are also pre-convention activities, classes and workshops from January 7 through 9. imagingusa.org



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THE 2015 COMMEMORATIVE \$20 BANK NOTES

Did you know that the metallic window portrait of Queen Elizabeth II wearing a crown was based on a 1951 image by Canadian photographer Yousuf Karsh? bankofcanada.ca

CHARLES MATTON'S WORK IN TORONTO

Stephen Bulger Gallery in Toronto is featuring *Charles Matton: Photographs* from November 28 through January 16. This exhibition, the first one to present his work in North America, will include photographs derived from his recognized series *Boxes* as well as other work. bulgergallery.com



SALON VERT EN TRAVAIL, 1986 © CHARLES MATTON, COURTESY OF STEPHEN BULGER GALLERY

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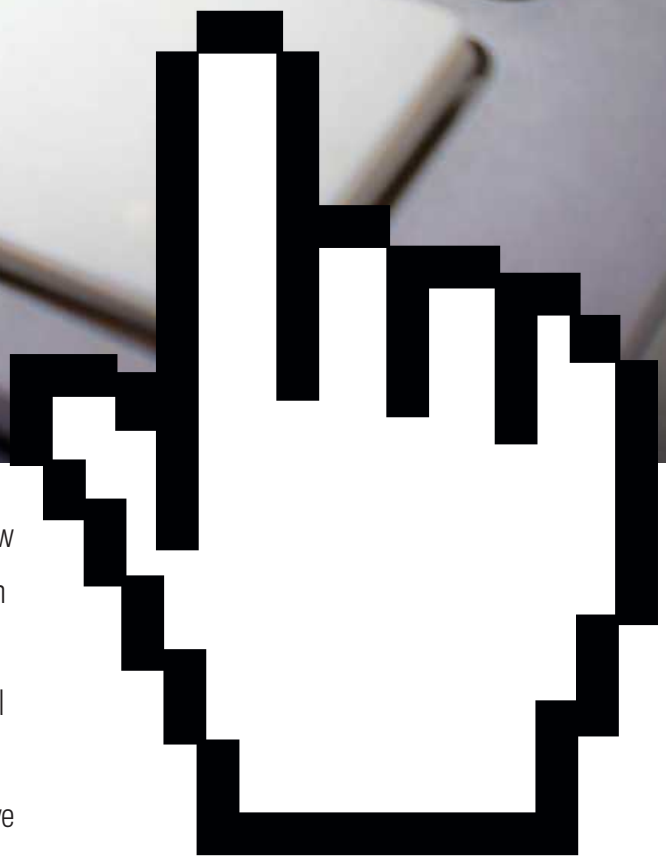
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You know how turning 40 makes you think about how far you've come and what else you want to do in your life? Well, we will turn 40 this year, and now we are reflecting, evaluating and brainstorming. And since our goal is to give you the best content possible, tailored to your needs and interests, we need your help to do that! So we've created a survey with all our questions, and we can't wait to hear your feedback and ideas. Thank you in advance for taking the time to help us dream toward the future!

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EXPOSURE

[book reviews]
by Jenny Montgomery

ANTON CORBIJN 1-2-3-4

photographs by Anton Corbijn
text by Anton Corbijn and Wim van Sinderen
Prestel, \$85, 352 pages, hard cover

An eye-catching large-format book, *Anton Corbijn 1-2-3-4* immediately stopped me in my tracks and made me want to explore its contents. The tome is packed with portraits of the biggest names in rock-and-roll history. Corbijn's long-term relationship with many of these artists—Arcade Fire, Depeche Mode, Metallica, Nirvana, R.E.M., the Rolling Stones, Siouxsie Sioux, Tom Waits, U2 and many more—results in images that artfully reveal the evolution of the subjects and the photographer over time. The trust between Corbijn and the musicians is evident, as is the sense of humour and refreshing willingness not to take oneself too seriously. *1-2-3-4's* exceptional design works together with Corbijn's intimate, intriguing images to create a cohesive and beautiful opus—one that will surely be treasured by photographers and music lovers alike.



THE HEADSHOT: THE SECRETS TO CREATING AMAZING HEADSHOT PORTRAITS

by Peter Hurley
New Riders, \$56, 240 pages, soft cover

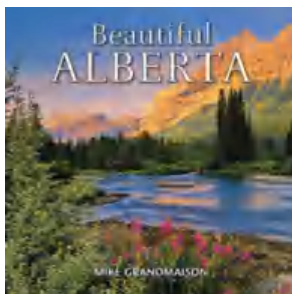
The Headshot: The Secrets to Creating Amazing Headshot Portraits is an enjoyable guide that would benefit just about anyone who takes portraits. Though it is technically about headshots—those images traditionally used by actors but now also requested by others for online purposes—Hurley's passion is getting amazing photographs of people. Filled with truly invaluable tips, Hurley's accessible style makes you feel like he's sitting down with you and sharing all the wisdom he's learned over the years as a top headshot photographer in New York City. Finding the best side, building confidence and rapport, coaching (and coaxing) facial expressions—it's all in here. Reading *The Headshot* is an excellent investment of time and money, and it'll pay off in spades as you apply what you learn to photographing people.



BEAUTIFUL ALBERTA

by Mike Grandmaison
Firefly Books, \$30, 144 pages,
hard cover

Mike Grandmaison's latest book, *Beautiful Alberta*, is filled with postcard-perfect images of the province's varied landscapes. Rural areas; large cities; and stunning national parks including Dinosaur Provincial Park, Banff National Park, Jasper National Park and more—Grandmaison's images show Alberta's beauty in all seasons.



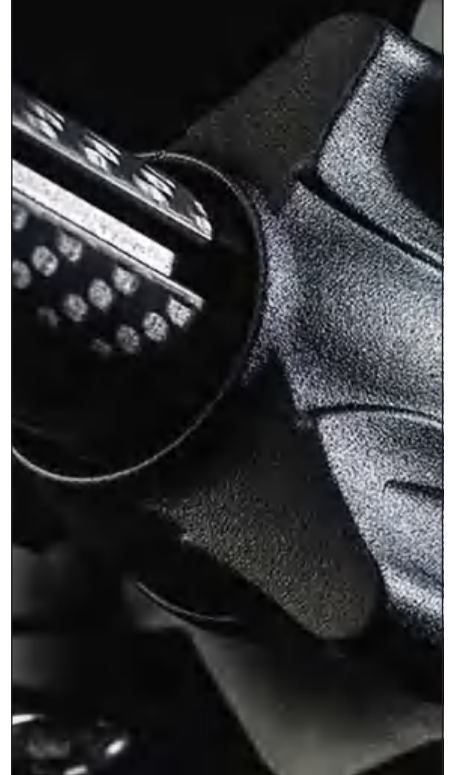
WALTER CHANDOHA: THE CAT PHOTOGRAPHER

photographs by Walter
Chandoha
interviews by
David La Spina
and Brittany
Hudak

Aperture, \$32, 112
pages, hard cover
Are "cute cat photos"
toward the top of your list
of favourite things about the Internet? If so,
this book is for you. Walter Chandoha started
selling his feline photos in 1949 and made a
name for himself as the first cat photographer.
The playful retro design of the book fits with
the adorable subjects of Chandoha's long and
successful career. *The Cat Photographer* would
be a fun gift idea for the cat lover in your life.



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PROFILE

GET ON WITH THE
GIG AND HAVE FUN

ICONIC ROCK-AND-ROLL LENSMAN BARRIE WENTZELL

BY JOYCE SINGER-D'APRILE

During the revolutionary era of the sixties and seventies, the crème de la crème of the music business was immortalized in pictures by renowned rock-and-roll photographer Barrie Wentzell. A pictorial historian and trusted friend of many of the biggest stars in the rock-and-roll universe, his iconic celebrity images of musicians such as Joni Mitchell, Leonard Cohen, Bob Dylan, Johnny Cash and Tina Turner have been showcased everywhere from the Art Gallery of Ontario to the Louvre in Paris. They have also graced books, albums, CDs and DVDs.

Behind each of the photos in this article there's a great story! Visit photolife.com to learn more!

“There was a renaissance at the end of the 20th century,” Wentzell says. “Rock and roll was like a positive-bomb explosion! It was a very creative time, and a lot of good came out of that period—the Women’s Movement, the Civil Rights Movement, Save the Earth, Save the Whales...it all started back then, and some are still ongoing. They were probably started by people just sitting around a table, from all different cultures, listening to music, exploring what we had in common, rather than what we had in difference.”

Based in Toronto for the past 32 years, he was instantly drawn here during a one-week visit because, he says, “Canada was like England before Maggie Thatcher came into power, more peaceful, more democratic.” Wentzell was born in a mining town in

northern England. After WWII his family moved to rural Kent, where he eventually attended the Maidstone Art School. Jobs in London followed, including Manhattan Displays and the Color Applications photo studio. In the early sixties, he was inspired and mentored by famed photojournalist Maurice Newcombe.

“I HAD A JOB IN A PHOTOGRAPHY STUDIO WHERE THEY LET ME BORROW A LEICA 35-MM SPY CAMERA, WHICH FITS IN YOUR POCKET. SO I WAS GOING AROUND TRYING TO BE [HENRI] CARTIER-BRESSON, EUGENE SMITH AND PAUL STRAND,” SAYS WENTZELL.

“I had a job in a photography studio where they let me borrow a Leica 35-mm spy camera, which fits in your pocket. So I was going around trying to be [Henri] Cartier-Bresson, Eugene Smith and Paul Strand,” says Wentzell. “I must have been very shy because I found the camera a legitimate way to observe people. Back then you could do that. Rarely did you see anyone with a camera except maybe with the family Brownie. People didn’t

mind seeing you with a camera in pubs or even trains. I was learning the technique of photographing casually. That’s how I learned how to do the intimate portraits.”

Jimi Hendrix, 1969,
his flat on Brook
Street, Mayfair,
London during an
interview for
Melody Maker.





© BARRIE WENTZELL

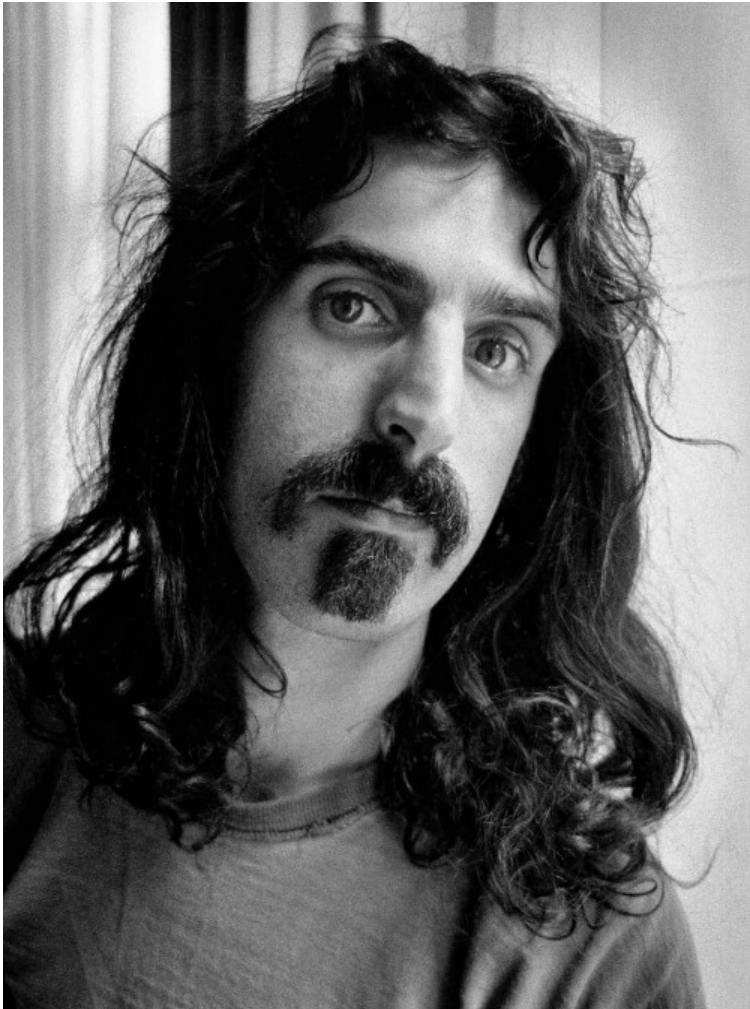
**The Beatles, 1967,
Brian Epstein's house,
Belgravia, London.**

In a fortuitous moment in 1965, he spotted a young Diana Ross of the Supremes in a pub at the BBC TV studios, as she was being interviewed for *Melody Maker*, Britain's top music magazine. He politely got her permission to take some photographs, and afterwards the journalist suggested he submit a picture to *Melody Maker*. The photograph landed on the front page, and a week later he was hired on a freelance basis. Wentzell's career was officially launched. Eventually he became their exclusive chief photographer, accompanying their journalists to celebrity interviews.

“THOSE YEARS WERE INTERESTING BECAUSE OF THE INTERVIEWS WE DID WITH PEOPLE LIKE FRANK ZAPPA, WHO MIGHT PHONE UP AND SAY ‘I’M IN TOWN. COME ON OVER AND LISTEN TO MY NEW ALBUM.’ AND WE’D HAVE SOME INTERESTING CONVERSATIONS ABOUT CHANGING THE WORLD.”

“Those years were interesting because of the interviews we did with people like Frank Zappa, who might phone up and say ‘I’m in town. Come on over and listen to my new album.’ And we’d have some interesting conversations about changing the world. The same with John Lennon, he’d say something and then Yoko would say, ‘Yeah, but...’ and we’d all chip in with our comments,” Wentzell reminisces. “It was an arts lab of thought. It’s what Pete Townshend was all about when he was telling me the story about what he was going to do with this thing called ‘Tommy.’”

Growing up in the fifties, he recalls that there was no immediate news. “You had to go to the cinema every week to see the *Pathé News* of what happened three weeks ago. And then there was *Look* magazine, with [W. Eugene] Smith’s photographs and the whole fantastic story. You could step right into that world, wow! You read it, and you were there, which appealed to me.”



© BARRIE WENTZELL



© BARRIE WENTZELL



© BARRIE WENTZELL

Frank Zappa, 1969,
hotel room, London.

“So I brought that into *Melody Maker*. I had nobody to follow into the business because rock-and-roll photography hadn’t been visualized or invented yet,” he says, “There were only press pictures and staged pictures, nothing immediate.” Self-taught, Wentzell studied the stylized works of Al Wertheimer, who photographed Elvis, and William Claxton, who photographed Chet Baker. “I started off doing a photojournalistic style, just photographing people in casual situations, looking really relaxed. I wanted to get the story. Going along with the *Melody Maker* journalists suddenly it was an open door, and I’m meeting Clapton, Jagger, Elton, the Who, the Kinks and the Beatles, and the articles would be illustrated by my pictures. For the 10 years I was there, it was half party, half work. We discovered artists and put them on the front page. It was like the Internet of the day.”

John & Yoko Flag,
1971, Tittenhurst Park,
Ascott,
Buckinghamshire.

The Who, 1969,
Melody Maker
Awards, unknown
hotel in London.

In the early days, Wentzell used Pentax Spotmatic cameras with three standard lenses. “I had a 28 mm, which was an f/3.5, which is about a stop lower than it should have been. It didn’t give as much light as it should have because a lot of those early gigs had very little lighting. I also had a 55 mm f/2.8 and a 105 mm f/2.8,” he says.

In another stroke of luck, to solve the issue of speeding up the film because there wasn’t enough light, Wentzell had heard about a developer from the United States called Acufine, which boosted Kodak Tri-X 400 ASA film up to about a 1000 ASA. So he was able to get an extra stop or two in the camera when others couldn’t.

At the gigs, Barrie learned to wait, be almost invisible and not get in the way. He says, “Portraits were a bit different. With a lot of them, I used my 28-mm lens for headshots,



© BARRIE WENTZELL

**Leonard Cohen, 1974,
Belgravia, London.**

as the subjects were usually less than 3 ½ feet away. It could be Pete Townshend or Jimi Hendrix, but you forget who they are, because if you focus on the eyes, everything else is okay because the eyes really are the windows of the soul. In the interplay, you're looking for something you don't quite know, to get that person expressing in mutual agreement."

"SO I BROUGHT THAT INTO MELODY MAKER. I HAD NOBODY TO FOLLOW INTO THE BUSINESS BECAUSE ROCK-AND-ROLL PHOTOGRAPHY HADN'T BEEN VISUALIZED OR INVENTED YET," HE SAYS, "THERE WERE ONLY PRESS PICTURES AND STAGED PICTURES, NOTHING IMMEDIATE."

"Recently I was showing Ian Anderson [from Jethro Tull] the contact sheets from some of their old gigs," he says. "As Ian was looking at the progression of pictures I'd taken of his performance, he told me that he'd used these pictures as references to how he appeared on stage, and he learned from it. He could clearly see the feedback between himself as the artist and me as the photographer."

Wentzell says that nowadays artists or their representatives generally demand complete control. He'd heard about a photo shoot where there were three different photographers taking individual pictures of the band members, which were ultimately Photoshopped together. "It's really weird, but that's how they wanted to be represented. The world we're in now, photography has been democratized. Everybody now has a cellphone, and there are thousands of people taking pictures at a concert. It's homogenized."

"With old film, with old cameras, every photographer would have an identity," he says. "The whole chemical process, the choice of the camera, the lens, the film, the variance



© BARRIE WENTZELL



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© BARRIE WENTZELL

Ian Anderson, 1973,
Wembley Arena,
London.

of lighting, the individual being photographed, and all the darkroom stuff to the final print was a long journey. And you'd never know until a couple of days later if it worked or not. Nowadays people don't know what's a good picture or a bad picture."

Elton John, 1972, his
home, Berkshire,
England.

Currently Wentzell is researching and restoring his pictures from fifty and sixty years ago in preparation for a major project close to his heart: "While I'm not really shooting pictures any more...I'm working on a book. I'm fed up with being part of everyone else's book, nice though it is. I've begun turning down some requests for pictures because I want to use them in my own book. I shot a lot of stuff back in the day... and recently people are inquiring, for instance, about the Hawkwind sessions. So I've been finding all these negs...and it's like a mnemonic: it takes you back to when everyone was alive...young and just starting out."

The Kinks, 1968,
Hampstead Heath,
North London.

Wentzell is currently focused on learning how to finesse his new Nikon digital camera. "It fits all the old lenses, and it's almost back to what an old camera was—if they'd have actually left the camera as what it was—with a digi-back, that's all you need. The transition from analogue to digital...I'm still working in both camps now. But with digital, archiving is very chancy. If your computer crashes, you've got nothing except pixels in space, which are gone. Unless you back them up, and even then...because for me it's about having the brilliant physical product of the negatives, and, of course, the final archival fibre-based, silver-gelatin, museum-quality print," he says.

"WITH OLD FILM,
WITH OLD CAMERAS,
EVERY PHOTOGRAPHER
WOULD HAVE
AN IDENTITY."

For a shoot with Deep Purple's Ritchie Blackmore, he found himself in a difficult situation with a strobe light, so he decided to go "1/8 of a second, full aperture" and loved



© BARRIE WENTZELL

the results. Evidently Blackmore was delighted too, as Wentzell was contacted to provide the photo for a recent DVD. "When a certain shot comes together, it gives you a buzz. Then it's on to the next project," Wentzell says. "It's all about finding your bliss, so get on with the gig—and have fun!" ■

Diana Ross, 1965,
BBC Studios, London.

Johnny Cash, 1968,
hotel room, London.

To learn more and see other examples of Barrie Wentzell's work, visit barriewentzell.com.

Ritchie Blackmore,
1970, Plumpton
Festival, Surrey.



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ARE YOU A HUNTER OR GATHERER?

TWO APPROACHES WITH DIFFERENT RESULTS

BY FRANÇOIS GAGNON

Our approach to photography often determines what kind of results we will get. There are a lot of possible ways to categorize photographers, but I would like to suggest one simple way that makes all the difference. You might have been doing photography for months or even for years, but if I were to ask you, “Are you a hunter-photographer or a gatherer-photographer?”—what would you say?

The first things you do when you intend to do photography are the biggest indications of your approach. Do you prepare long in advance and research your subject, or are you the type to wander on a walk in a listening state? Like with travel, the attitude you start out with will set the tone: are you the “everything booked in advance” type or the “set out on an adventure” type? Have you read a lot about your destination, or do you prefer to let it unfold as a happy surprise? Your photo excursions and the resulting images will be strongly influenced by the hunter or gatherer attitude that you adopt before and while you’re shooting.

The common vocabulary of photography could lead us to believe that we are all hunters. We often choose rather aggressive language: take photos, shoot images, aim, use a point-and-shoot camera, capture the subject, and do a photo shoot. Yet gatherers, with their gentle approach,

LIKE WITH TRAVEL, THE ATTITUDE YOU START OUT WITH WILL SET THE TONE: ARE YOU THE “EVERYTHING BOOKED IN ADVANCE” TYPE OR THE “SET OUT ON AN ADVENTURE” TYPE?

also play an important role in photography. Let’s look closer: are you more of a hunter or gatherer?

HUNTERS

Hunters are proactive. They prepare for excursions, scout and research locations. Always on the lookout with their senses in high alert, hunters try to anticipate action. They want a photo that elicits a “Wow!” Hunter-photographers are searching for THE photo, and they will find it. For them, taking a photo is the culmination of a process that led them to read about flowering periods and the habits of winged species. They will know the sports competition schedule and the dates the sailboats will pass by. Hunters examine, research and track down. They follow, in milliseconds, the race car coming out of the hairpin turn.

Their focus is on their objective: the sun setting behind the city, the bird’s flight or the fireworks over the bridge. These photos are all about the impact—the spectacular—but they are often the result of good preparation and a lot of technical knowledge.

Hunters are among the professional photographers who take assignments where, as creatively as possible, they must

meet the precise demands of their clients. They’re sharpshooters.

Photographers who pursue a particular goal with a series of images develop the concentration and vigilance of a hunter so that they can improve their work. Paparazzi, sports photographers, photo-journalists and wildlife photographers all have the hunter approach. Robert Capa, Bernard Brault and Ted Grant are examples of hunter-photographers.

GATHERERS

Gatherers would rather be surprised than aim to surprise. They work in a receptive state instead of a proactive state. They appear to go around relaxed, without a goal. During walks, each step along the way is the most important. Their gaze seems open and unbiased. Gatherers welcome changes in light more than they look for them. They pay attention to their feelings and moods.

Gatherer-photographers are drawn by circumstances where the light, wind and luck offer a magical moment. They like dead-end roads because they suspect that where the road ends, a forest path will begin, or the view will open up to reveal a field of flowers. They are ready to welcome images that come to them in a flash. These moments of grace are the rewards for their patience and trust in their intuition.

Gatherer-photographers don’t need a subject or a story. They let themselves be carried away by a simple vanishing point or by a range of shades of green. Rather than

taking a photo, they receive it. Instead of shooting an image, they welcome it like a gift. Gatherers' images often are often calming and can lead the viewer to reflect.

Hiking photographers, nature photographers, street photographers and contemplative photographers fall into this category. Henri Cartier-Bresson, Freeman Patterson, Andy Karr and Richard Martin are examples of those who work in this way.

Even if we aren't completely either a hunter or a gatherer, we each have a tendency to use one of these approaches more often than the other. Do you want to



© BERNARD BRAULT

BERNARD BRAULT The protest was called "Une ostie de grosse manif de soir!" The meeting point was at Saint-Louis Square and Saint-Denis Street in Montreal. I arrived at 8:45 p.m., armed with my two Nikon D4s and my 24-70 mm f/2.8 and 70-200 mm f/2.8 zooms, ready to follow the protesters. Less than 30 minutes after starting, there had already been several dozen arrests. On Milton Street at the corner of Saint-Laurent, police officers dressed in colourful, non-regulation pants [as a form of protest against pension reforms] surrounded some of the stopped protesters. It's there that I made my favourite photo of the evening. That evening I was a hunter-photographer because, though I was familiar with the subject, I had to find an interesting photo in difficult, lowlight conditions. Once I found the subject, I had to concentrate on the scene to capture the best expressions.



© RICHARD MARTIN

RICHARD MARTIN I have always considered myself a gatherer-photographer in terms of approach. The process of image-making, for me, has always been one of discovery, preferring natural impulses to reason, and always trusting my instinct and intuition. Experience has taught me to allow for the experimental aspect of wandering around and welcoming the unexpected without any preconceptions or self-imposed limits. In the end it's all about being in the moment, truly experiencing the awareness and joy of being fully present, and letting the photograph happen without trying to control it.



© FRANÇOIS GAGNON

FRANÇOIS GAGNON I generally take the gatherer approach. Wandering in the industrial area of Sorel-Tracy with the old anchored boats, the silos, and the comings and goings around the ferry, I walk along the almost-deserted wharf where this huge mass of metal is moored. It has clearly been battered untold times by storms and ports around the world. The wear on this giant, the colours and the black, and the absence of reference to scale or location—this enormous abstract tableau speaks to me. I continue my slow walk on the wharf, and then, right in front of me, this cable appears in the space between the abstractly patterned ship and me. I slow down again, and there, on my left, the cable takes its place in the frame. I stop, I inhale, and I see that everything is in its place. Slowly I lift the camera, and I gather.

develop your own unique vision and make your images stand out? In order to make the most of your photo outings, perhaps you could benefit from getting to know yourself better. How important is preparation for you? Do you seek out technical challenges? Do you get really excited about shots with extreme lighting? Do you like to walk leisurely without a planned route? Do you find yourself fascinated by a ray of light on a coloured wall? Do you like to be surprised by a clearing in the bend of a path? Are you more of a hunter-photographer or a gatherer-photographer? ■



© TED GRANT

TED GRANT Whether I'm a hunter or a gatherer might be controlled by the shoot and by the client. I receive many assignments, and, within minutes or hours, I'm on a plane into the wild blue yonder to the destination, often without any early warning or much prep time. My gear is always ready to pick up and go. Sometimes, though, you have several months before your flight—sports assignments like the Olympics, for example. These situations are so time-controlled by the Olympic Organizing Committee—where you shoot from, when you get up in the morning or go to bed, when you eat—that you have no control other than where you might stand during the action, if you arrive very early. Even then you'll probably be fighting for a space crammed with several hundred other photographers, all attempting to gain a few more inches from the space allotted. You don't have to be a hunter because the action is happening right in your face. My approach to any assignment is always "less is more." Don't over prepare, and don't take too much equipment, as it becomes a useless and tiring burden. That's it, and it has worked for me for over 60 years.



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WITHOUT THE FRAME

HOKKAIDO TETRAPODS

BY DAVID DUCHEMIN

The author Paulo Coelho said, “Elegance is achieved when all that is superfluous has been discarded and the human being discovers simplicity and concentration: the simpler and more sober the posture, the more beautiful it will be.” I believe this to be true about photographs, that beauty—in fact anything you hope for from your photograph: a powerful story or the emotional pull of impressionism—is stronger the simpler the image becomes. That is not to say, however, that it is simplistic. A simplistic image is naive, unexplored or cliché. A simple image is elegant in its use of elements and acknowledges the basic truth that more elements in a frame compete for our attention and dilute the power of our response.

Nowhere have I wanted to photograph with simplicity more than on the Japanese island of Hokkaido in winter. At that time of year the weather can be extreme, and this island lies under a deep blanket of snow, isolating the bent little trees against rolling hills, and the various geometric tetrapods on the shore against snowy beaches and moody seas. The place not only seems to cry out to be expressed with simplicity, a characteristic of the Japanese aesthetic, but it also begs for simplicity itself to be the subject.

As I photographed along the north shore of Hokkaido last winter, I thought about the Japanese notion of *wabi-sabi*—the edges of which I am only beginning to understand, but on the surface the idea is about a return to what is essential. It is an embracing of the decay and change brought by time and a way of finding beauty in that. You see *wabi-sabi* in the imperfect hand-turned ceramic cups used for *sake*, Japanese rice wine. You see it in the minimalism of their decor and the tendency to use natural materials like bamboo and rice paper. The older I get, the more I like the idea of *wabi-sabi* and the more I find comfort and beauty not in perfection but in the cracks, the dents

and the rough edges. I have enough cracks and dents of my own now, so finding beauty in them is a more pleasant alternative than trying to cover them over.

This image was about that decay and the way the sea wears away at something humans have made and, from that, has made something more beautiful. To emphasize that decline into beauty, I wanted to point to the texture of the crumbling concrete and maximize the contrast between that hard element and the softer element of water. Contrast is everything. And in this image it also provides an irony: the softer elements (water; sky; and even time, introduced visually with the long exposure) are the very things eroding the harder elements (the tetrapods designed to break the waves, and the rocks slowly becoming the sand of the beach).

I used both a three-stop graduated ND filter and a solid ND filter to keep the mood of the sky and give me an exposure long enough to soften the clouds and the waves that otherwise would be too visually “crunchy” (for lack of a better, more technical term) and not visually or conceptually isolated from the

harder elements. The longer I worked the scene, the lower I got—and the closer I got to the tetrapod—until there were as few elements as possible while still telling the story. The questions in my head were: “Is there anything in the frame that doesn’t add to the story?” and, “Does the simplicity of the composition echo the simplicity of subject itself?” Maybe they’re two ways of asking the same question. Either way, they constrained me enough to get me to this image.

There are other ways to achieve simplicity in our photographs. Learning to isolate is a key skill. Though it’s not often taught with these words, most of us have the tools: shallow depth of field, long exposures, longer lenses, and the choice of a point of view or moment. All of these tools can help us simplify—to exclude everything but the essentials and to find in that simplicity and economy of elements a more powerful photograph, one that draws our concentration and emotion more keenly for lack of distraction. ■

THE OLDER I GET, THE MORE I LIKE THE IDEA OF WABI-SABI AND THE MORE I FIND COMFORT AND BEAUTY NOT IN PERFECTION BUT IN THE CRACKS, THE DENTS AND THE ROUGH EDGES. I HAVE ENOUGH CRACKS AND DENTS OF MY OWN NOW, SO FINDING BEAUTY IN THEM IS A MORE PLEASANT ALTERNATIVE THAN TRYING TO COVER THEM OVER.



SHOWTIME



Winner: *Saving the Brothers Leigh*, Don Leigh, Hillsdale, Ont.



Siblings, Clayton Reitzel, Edmonton, Alta.



As It Should Be, Patrick Bourke, Stittsville, Ont.



Family, Emiliano Joanes, St-Hubert, Que.



Family Holiday, Happy Holiday, Pratap Kafle, Calgary, Alta.



In the Shadows, Victoria O'Connor, North Vancouver, B.C.



My Mom and I, Listya Nindita, Toronto, Ont.

SHOWTIME WE INVITE OUR READERS TO PARTICIPATE IN THE SHOWTIME PHOTO CONTEST

REQUIREMENTS

Please send your entries (max. five images per participant per theme) to showtime@photolife.com following these guidelines:

- Image format accepted: JPEG only
- Image width: from 1800 to 4000 pixels (files must not exceed 3 MB)
- Send only one image per email
- Indicate the contest theme in the subject line
- In the message, provide your name, address, phone number and title of the image

The Showtime contest is open to Canadian residents only.

This issue's first place winner receives a **Rogue Safari Pop-up Flash Booster** and a one-year subscription to *Photo Life!*



THEMES	DEADLINE	PUBLICATION DATE
Kids	January 15, 2016	April/May 2016
Summer Dreams	March 15, 2016	June/July 2016
Celebration	May 15, 2016	August/September 2016
Red	July 15, 2016	October/November 2016

A WINTER PHOTO WALK

**REDISCOVERING
THE CITY WITH ITS
BLANKET OF SNOW**
BY DAVID GIRAL

With winter here again, many of us wonder if we shouldn't hibernate along with our cameras. Yet, despite its harshness, the Canadian winter is the perfect occasion to get out and rediscover places in a different way. Winter's light has an amazing quality: even on cloudy days when the sun barely comes out, we can find ourselves stunned by scenery that wouldn't look as poetic during the rest of the year.





A couple enjoys a nice stroll on the paths of Mount Royal on a beautiful winter morning.

Nikon D800 and Nikkor 24-70 mm f/2.8 lens;
55 mm, 1/1250 s, f/3.2 EV +1, ISO 400.



BEWARE THE COLD

Obviously, a coat, great winter boots, a hat and gloves are a must. However, our gear isn't really made for extremely cold temperatures. If we're not careful, we can find ourselves with unusable equipment at the most critical moment. Most of us have experienced a car not starting in winter because the battery was too cold; it's the same with our camera batteries. When the

weather gets cold, the batteries tend to lose power a lot more quickly. You should always keep a spare battery in your jeans pocket or close to your body so it stays warm. It is also wise to remove the battery you are using and keep it warm as often as possible. Some suggest keeping your camera under your coat so that the shutter's lubricant won't freeze and stick, but that's not always possible.

Another issue that you will face is the same one you have when you wear glasses and walk from a cold space to a warm one. Imagine you're walking outside in the Old Port of Montreal and stop for a coffee or hot chocolate to warm up before going back out for more pictures of the Bonsecours Market at dusk. If you walk inside with the camera in your hand, it won't take two minutes for it to become foggy and have condensation, which will affect the lens, the viewfinder and the mirror. When you walk out, the camera will be unusable. To avoid this, put the camera in a one-gallon Ziplock bag and then put it inside your photo bag before you walk inside. The cold bag will keep the camera cold (although it will warm up very slowly), and it will be usable when you walk outside again.

MOST OF US HAVE EXPERIENCED A CAR NOT STARTING IN WINTER BECAUSE THE BATTERY WAS TOO COLD; IT'S THE SAME WITH OUR CAMERA BATTERIES. WHEN THE WEATHER GETS COLD, THE BATTERIES TEND TO LOSE POWER A LOT MORE QUICKLY. YOU SHOULD ALWAYS KEEP A SPARE BATTERY IN YOUR JEANS POCKET OR CLOSE TO YOUR BODY SO IT STAYS WARM.

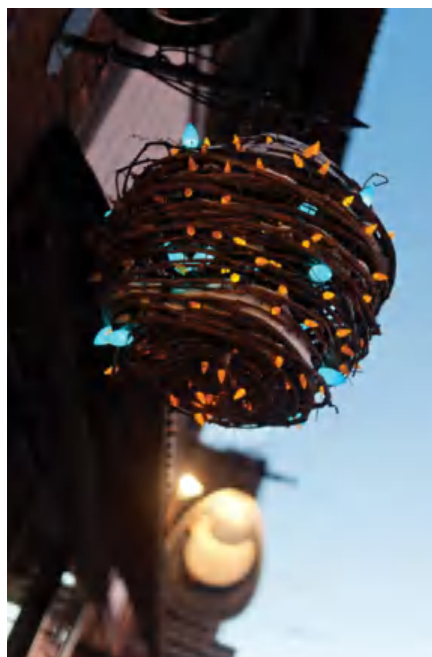


Sticky-snow mornings are perfect for going on a photo walk and discovering snow-covered bikes, like this one on a street in the Mile End.

Nikon D800 and Nikkor 24-70 mm f/2.8 lens; 36 mm, 1/800 s, f/2.8, ISO 400.

This beautiful detail of a Christmas decoration was taken at dusk on Masson Street in Montreal.

Nikon D700 and Nikkor 50-mm f/1.4 lens; 1/200 s, f/2, ISO 400.



In addition, if you're taking pictures for a few hours while it's snowing and your camera is not waterproof, use a waterproof camera cover to protect it.

FOCUSING AND METERING

One of the tricky aspects of snow is that it tends to fool the camera's metering and focusing systems. Every camera looks for contrast between zones in order to lock the focus. To make sure your shot is in focus, find an area with some detail and position your focus point on it. If there isn't much to focus on, switch your camera to manual and check your focus using Live View.

As for the metering system, most cameras look for neutral 18% light grey in the picture and if you don't increase your exposure compensation by +0.3 to +0.7,

you might end up with grey snow (during the daytime). However, if you shoot Raw with a low ISO setting, you can always readjust the exposure when you get home. Sometimes I like to bracket my shots with a 0.7 EV bracket between 0 EV and 1.4 EV. The results can be interesting, especially if I want to create some HDRs.

WANDERING AROUND

As mentioned earlier, the light in winter is exceptional. There are those days when the sun barely shows through the clouds and the white sky acts like a giant softbox, softening up the landscape. Those days are the perfect opportunity to photograph the city in a monochromatic, poetic way. Adding a hint of colour to the pictures will make them even more spectacular.



© DAVID GERAL



© DAVID GERAL

TURN TO PAGE 46
FOR MORE
TIPS ON DEALING
WITH COLD
WEATHER!

One of my all-time favourite shots is this photo of a woman reading at a coffee shop on Masson Street.

Nikon D700 and Nikkor 50-mm f/1.4 lens;
1/50 s, f/1.4, ISO 400.

I love this picture of a masked cyclist walking his bike on Laurier Street during a snowstorm.

Nikon D700 and Nikkor 50-mm f/1.4 lens;
1/25 s, f/2, ISO 400.

After a fresh snowfall, streets and parks are so pristine and calm that going for a photo walk feels almost like a meditation. My favourite time to capture the effects of new snow is when it has rained a bit the day before. When that happens, the snow sticks a lot more to trees and other objects, creating a real winter wonderland. I remember waking up one February day and looking outside and seeing that snow was sticking to the trees. Since I wasn't far from Mont Royal Park, I decided it was the perfect opportunity to take a walk in the park and witness the effect of this unusual weather. It was like entering a magical kingdom; I experienced this familiar place in a completely different light. On the park's path, I captured people running, skiing and walking their dogs. Photographing the dogs playing in the snow was such a treat.

Another one of my favourite places to go during winter is the Montreal Botanical Garden. So busy during the summer and fall, the garden is a peaceful place during winter, with the tranquility only troubled by a few people running or strolling through the park. One of the upsides of going in winter is that admission is free. One cloudy Christmas Eve I took pictures inside the Japanese Garden at dusk; it was breathtaking to see the garden

ONE OF THE TRICKY ASPECTS OF SNOW IS THAT IT TENDS TO FOOL THE CAMERA'S METERING AND FOCUSING SYSTEMS.

covered by snow and to watch night fall over the Olympic stadium.

CATCHING THE LAST RAYS

You might remember from my previous articles that I prefer to take pictures at dusk or, more specifically, during the blue hour. An upside of winter is that dusk comes very early; there is more life in the city and a lot more lights are on inside buildings. The snow on the ground reflects the city lights, and a clear evening can yield spectacular pictures.

One of my preferred places to go at dusk is Old Montreal. I love the view from the Bonsecours Basin Park. It's a great place to photograph winter city life, with people ice skating on the outdoor rink and a picturesque view of downtown Montreal.

If you've ever found yourself outside when it's snowing at dusk, you might have noticed that the sky tends to become purple. This is an ideal time to capture images of your neighbourhood and city. One of my all-time favourite images was taken during a walk on Masson Street, in the Rosemont neighbourhood. It was a snowy evening, and I found myself in front of the most amazing scene with a woman reading a book inside a café with her back to the window. That moment worked because it captured the contrast between the woman reading in the warmth of the café and the people walking in the cold of a snowy evening, as well as the contrast between the Christmas lights in the window and the purple and red street scene.

Winter offers so many opportunities to capture your city in a different light that it would be a shame not to make the most of it. Though the long winter can be tough, making photographs is poetic, relaxing and meditative, so why not try it? ■



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FAQ

THE BITTER COLD

AND HOW TO PROTECT YOURSELF

BY JEAN-FRANÇOIS LANDRY

Ah, winter! What extraordinary light...if it weren't for the cold. But that won't stop us! We'll put on the right clothing and go outside to face Old Man Winter. Snow is a major photographic challenge: exposure and white balance can drive you nuts. Many articles have covered that topic, though, so let's go in a different direction and take a pragmatic look at the mechanics and electronics in relation to the cold, which, in Canada, can sometimes seem downright Siberian.

THE COLD ITSELF
WON'T BREAK ANYTHING

Mechanically, today's cameras are hardly affected by the cold. We've come a long way since the 1960s, when gears were covered in thick grease that, when cold, morphed from a lubricant into an inviscid mortar. These days only a little grease is deposited sparingly on a few moving parts. Electronically, the cold is not a problem either; the electronics perform well (and often better!) when it's really cold. Your LCD might lag a little and

become quite cloudy, but it'll go back to normal once you're home.

Only the memory cards have a chance of having amnesia; that's why SanDisk guarantees that their Extreme Pro series can retain information up to -13 °C. (Of course, this is the temperature of the memory card, not the ambient temperature.) Though SanDisk addresses this problem, it's the exception; people rarely have this electronic memory loss. But just in case: buy yourself some good cards!

A QUESTION OF ENERGY

The chemical reaction inside the battery produces the energy your camera uses. This type of chemical reaction is a lot less efficient when its components are cold. Few batteries react normally when the ambient temperature drops below freezing (0 °C): the more the temperature drops, the less energy they provide, rapidly becoming inactive or even dead.

So here are a few tips that might be useful.

1. Keep several batteries easily accessible in your coat and switch them out at regular intervals, well before they give up the ghost.
2. Since humans are hot-blooded animals, putting your camera inside your coat will allow your heat to keep it warm.
3. Would you prefer to keep the camera outside your coat because your sweat glands make it like a Finnish sauna? Then use a rubber band to attach a "hand warmer" to the area where the battery is (you know, those little packets that, once taken out of the packaging, provide constant heat for several hours, for two for \$1.49?)



MECHANICALLY, TODAY'S CAMERAS ARE HARDLY AFFECTED BY THE COLD. WE'VE COME A LONG WAY SINCE THE 1960s, WHEN GEARS WERE COVERED IN THICK GREASE THAT, WHEN COLD, MORPHED FROM A LUBRICANT INTO AN INVISCID MORTAR.

4. If you have the option with your camera, use a battery grip and charge eight AA Energizer Ultimate Lithium batteries; these batteries stay fully functional despite extreme temperatures varying between -40°C and 60°C .
5. Avoid overusing the LCD for settings and for looking at your images; it's the thing that uses the most energy.

AND WHAT ABOUT CONDENSATION?

It's a more than pertinent question, so let's look at three points. When a cold body (like a cold camera body) enters a warm, humid environment (like a heated habitat for *Homo sapiens*), all the conditions come together to make condensation appear in the form of droplets—glasses wearers, you know what I'm talking about. Electronics and water get along like a cobra and mangoose, and a watertight plastic bag is one of the most effective solutions (like Ziploc Freezer Bags).

Here's what you do: before going inside, pull out the batteries and memory card(s) and put the camera into the watertight bag where you've put one or two packages of

silica gel (you know, those little packets filled with silica beads that are in just about everything we buy—clothes, shoes, purses, sheets of nori?). If condensation forms, it will be on the outside of the bag and not inside, since it's watertight. "Why take the memory card(s) out of the camera? Is there a chance they could be damaged if I leave them in?" you might be wondering. No. But since the camera should be left alone, inaccessible, in the bag for a good hour and a half while it warms up to the temperature of the room, you might want your batteries so that you can recharge them and your memory cards so that you can upload their content.

THE REST? HERE ARE SOME MISCELLANEOUS TIPS...

1. Dress warmly.
2. Go to the washroom before leaving.
3. There are gloves made for doing photography in winter: they expose the ends of your fingers so you can better manipulate the buttons, dials and wheels of your camera (lowepro.ca).
4. Never blow on your lens' glass to dislodge a speck of dust (hello, condensation!); use a small brush. In fact, never exhale when you are facing your equipment...that sums it up even better.
5. Be careful with your camera and lenses: when the plastic and glass become very cold, they are more fragile. Avoid rough handling; be zen.
6. Unless you have a waterproof camera, don't let snow fall directly on your camera; put a hat or scarf around it.
7. If you take a tripod into -20°C , go ahead and make the effort to cover the legs with neoprene (optechusa.com). Even better: invest in a carbon fibre tripod.
8. Bring energy bars. (You waste a lot of energy just maintaining your body heat.) See p.66 for a snack recipe!

Now you're ready for a winter excursion. Dress warmly and fill your memory cards...and don't forget to enjoy a big hot chocolate when you come back inside! ■

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ALL-TIME INDISPENSABLE ACCESSORIES

THE UNSUNG HEROES OF YOUR PHOTO BAG

BY SCOTT Linstead

There's no question that cameras and lenses are the crown jewels of the photographer's kit. Wildlife shooters need their super telephotos, and a sports photographer's rig often consists of the latest camera body with a high frame-per-second rate. But as much fun as it is to get a new, exotic lens or a faster, more pixel-endowed camera body, our camera bags often contain some "support crew" items that we can hardly do without. Let's take a look at some of the most essential.

ISOPROPANOL 99%

The cornerstone of my gear-cleaning kit is a bottle of 99% isopropanol, also known as isopropyl alcohol. Unlike the more common 70% "rubbing alcohol" variety, the purer form is better for cleaning lens surfaces since it does not leave behind a 30% water content, unevaporated on the lens surface. Excess water is undesirable since we want to minimize the wiping action on lens surfaces. Wiping sometimes leaves a smear and incites the perfectionist part of our personalities to restart the cleaning process. Avoid wetting the cloth or tissue by holding it up against the uncapped bottle of alcohol and tipping it; this introduces contaminants from the wipe into the bottle that will make each cleaning process that much more difficult. You'll find that 99% isopropanol is often kept behind the counter at pharmacies.



KIMWIPES DELICATE TASK WIPERS

Kimwipes are the only part of my cleaning trifecta that I travel with. The alcohol and compressed air are left at home and sometimes purchased on location when I'm on a particularly long trip. It is not advisable to travel on a plane with compressed air or alcohol in your luggage. I use the wipes for all cleaning processes on my cameras, but I try to avoid a dry wipe against a lens surface. I have managed to scratch DVDs with a dry Kimwipe and, although lens surfaces are much tougher, why invite trouble? If a cleaning process leaves tiny, unevaporated drops of water on the lens surface, I try to displace them with compressed air instead of absorbing them with a dry wipe.



COMPRESSED AIR "DUSTER"

Blowing compressed air on various bits of photographic gear is usually good enough to displace dust that accumulates during a dirty shoot. And although I use Kimwipes and isopropyl alcohol to safely clean any surface on my camera equipment, compressed air really is indispensable when it comes to delicate lens surfaces. True, lens coatings are tougher and harder than they've ever been, but the most common way that a photographer scratches a lens is by dragging dust particles around the surface during a cleaning operation. Blasting as much dust as possible from the lens surface before cleaning is the best way to avoid heartbreak. Make sure to do a test "blast" of air in case some liquid carbon dioxide is present in the nozzle. This can accumulate in a can that has not been kept upright, and getting it on the lens means one more foreign material on your lens surface.

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NIKON FLASH BASES

The flash base is an unimpressive looking piece of plastic that is included in the box of any Nikon flash. It has three "cold shoe" mounting locations on top and the ubiquitous 1/4"-20 internal thread on the bottom. This is the same thread that is found underneath any camera body or lens collar, which allows the flash base to be attached to anything and everything related to photography. Since the flash mount from one manufacturer to another differs only in the location of the electronic contacts, any flash can be mounted safely onto the Nikon flash base. Most flash manufacturers include a similar base in their flashes, and these are usually just as good. I often order additional bases from Nikon and leave some in the car, in my luggage and in my camera bag.

TINY, GENERIC BALL HEADS

Another inexpensive item that I order in multiples from eBay is a small, generic ball head. These three-dollar ball heads are really only useful for a single flash in terms of their mass-handling capacity, but they work great with the flash bases. Creative lighting should not be limited by where the photographer can place flashes. The flash base alone allows an off-camera flash to be stood up vertically on a flat surface. But the tiny ball head lets that flash/base combination swivel and be redirected for optimal directional lighting. Small, inexpensive and durable enough to be left in the side pockets of your checked luggage, these ball heads are essential artificial lighting tools.



LIGHT STAND(S)

A final piece of the trio including the ball heads and flash bases is the light stand. The generic, 12-foot adjustable light stand comes equipped with a 1/4"-20 thread for mounting a small ball head or a flash base. Besides the obvious advantage of being able to support an off-camera flash, these stands are also useful for overhead lighting with multiple flashes. Before I discovered the accessible price point of these light stands, I would drill holes into my flash bases and screw them into the ceiling of the shooting venue. Clearly this approach was really only acceptable in an unfinished, utilitarian building. The lack of mounting surfaces in a residential environment makes a light stand ideal for overhead lighting in a home or office.

TTL CABLE

It is my opinion that creative, nuanced and convincing artificial lighting can never be achieved with a single, on-camera flash. However, a single flash that can be moved off-camera can be a surprisingly powerful tool. A TTL cable lets you move the primary flash off the hot shoe while maintaining its full electronic interface with the camera so that you don't sacrifice a whole flash by mounting it on-camera just for control duties. A TTL cable can indeed make a single flash nearly as versatile as two or three. With the high prices of flashes from the major manufacturers, a TTL cable is a great way to avoid buying multiples yet still retain directional lighting control.



CTO GELS

Coloured gels are essentially transparent acetate sheets that can be fitted to the front of a camera flash to “warm up” the bluish light that they naturally produce. Unlike coloured filters used on the front of lenses, flash gels do not need to be kept in a case and are easy to leave in a camera bag without any special attention. Warming up flash light is a common practice when shooting someone against a sunset background. CTO stands for Color Temperature Orange, and CTO gels are available in different densities. The higher the density, the more orange the light transmitted through the gel appears. I usually carry a few lower-density CTO gels and stack them as needed to increase the warmth.



SHEETS OF MATTE PAPER (24 X 36”) AND DUCT TAPE

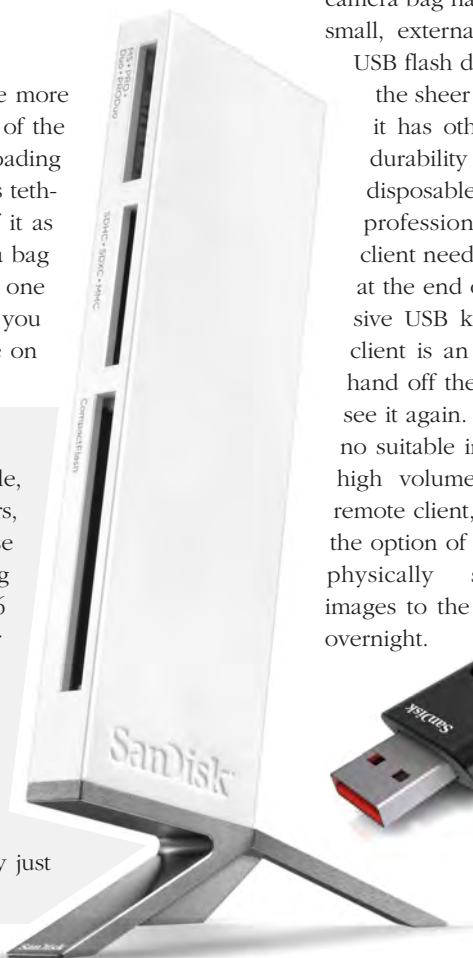
True matte paper is not reflective and behaves optically like a sheet of white cotton. As such, I find it useful beyond its intended purpose of going into my photo printer: it's a perfect material for building light modifiers in a pinch. On a photo trip where I must travel light, I cut a section out of a large, 24 x 36” sheet to just fit in each piece of luggage. Even though the sheet can get somewhat crushed in transit, it does not take away from its usefulness on-site for making snoots or rudimentary barn doors for your flashes. At home in the studio, I often use a full sheet of matte paper taped to a wall and allowed to curve naturally as it spills onto the floor. For a product shoot, I place the item to be photographed on the paper where it contacts the floor, leaving the curved, seamless background behind it.

CARD READER

A card reader is a device every photographer should have more than one of because it is too easy to take the reader out of the camera bag and forget it during the excitement of downloading a shoot from the card to the computer. Once something is tethered to the computer via a USB cable, I tend to think of it as part of the computer and hence separate from the camera bag contents. Having multiples of this inexpensive device with one relegated to permanent, in-bag status for each camera bag you own is a good policy for never running out of card space on a shoot away from home.

MANFROTTO 486RC2 BALL HEAD

The Manfrotto 486 ball head has been around for a while, and although the design has changed subtly over the years, it is essentially the same product. Photographers often use specialized ball heads or gimbal-style devices for supporting the particular lenses associated with their work, but the 486 is practical to have around as a backup or to support other items that are ideally mounted on tripods. I use one to support the LCD for my drone-photography work. The 486 is among the largest of the consumer-grade ball heads and can handle a surprising amount of weight. I have yet to step into a camera store anywhere in the world that does not carry some incarnation of the 486, so the photographer can get used to it once and then find it again easily just about anywhere.



COLOURED GELS ARE ESSENTIALLY TRANSPARENT ACETATE SHEETS THAT CAN BE FITTED TO THE FRONT OF A CAMERA FLASH TO “WARM UP” THE BLUISH LIGHT THAT THEY NATURALLY PRODUCE.

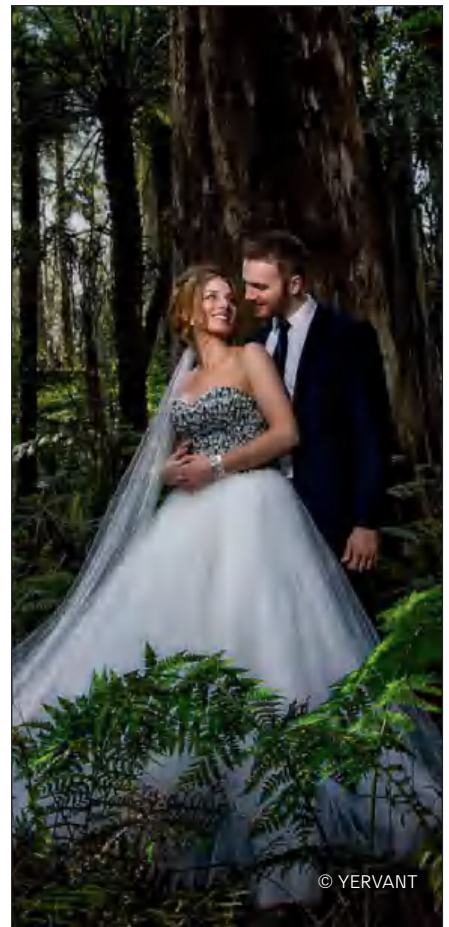
USB KEYS

Keeping USB keys on hand and in every camera bag has similar benefits as using a small, external hard drive. Of course a USB flash drive typically does not have the sheer volume of a hard drive, but it has other assets including greater durability as well as being almost disposable in their affordability. For professional applications where a client needs the Raw files immediately at the end of a shoot, having inexpensive USB keys around is ideal. If the client is an important one, I prefer to hand off the USB key as if I will never see it again. In situations where there is no suitable internet connection to get a high volume upload of images to a remote client, a USB flash drive provides the option of using an express courier to physically send the images to the client overnight.



SMALL, USB-POWERED EXTERNAL HARD DRIVE

Certain shoots are so intense and take up so much time that editing on the road becomes next to impossible. In these cases I like to indiscriminately dump the Raw files onto a small external hard drive at the end of the day and clear up the card space for the following day. This allows me to keep the laptop's drive uncluttered and makes the daily offload process relatively effortless. I'm not sure if these external hard drives are more durable than the larger desktop drives, but I certainly get the impression that they would survive vibrations better than their larger counterparts.



© YERVANT

CERTAIN SHOTS ARE SO INTENSE AND TAKE UP SO MUCH TIME THAT EDITING ON THE ROAD BECOMES NEXT TO IMPOSSIBLE. IN THESE CASES I LIKE TO INDISCRIMINATELY DUMP THE RAW FILES ONTO A SMALL EXTERNAL HARD DRIVE AT THE END OF THE DAY AND CLEAR UP THE CARD SPACE FOR THE FOLLOWING DAY.

35-MM F/2 LENS

The 35 mm f/2 doesn't have the rich history as a landscape shooter's go-to, bread-and-butter lens like the 24 mm, and it is not as sharp as the reference-like, distortion-free 50-mm lenses. But it's not too pricey to be left out all night in a camera trap set-up or to be carried aboard my large, DSLR-carrying drone. And its close focusing allows for near-far compositions with smaller subjects in their habitat. All major manufacturers offer a solid 35 mm, and the focal length has really come into its own in this digital age of varied sensor sizes. My 35-mm f/2 lens moves back and forth from my DX cameras to my full-frame cameras.



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DOOR MAT OR OUTDOOR CARPET

Having to kneel or lie down on the ground to get the right angle on a photographic subject is not the exclusive domain of the outdoor photographer. For years I have kept either an outdoor doormat or a small roll of outdoor carpeting in the trunk of my car for when a wildlife shoot has me lying in a field for hours at a time. The ideal mat or carpeting is synthetic and does not absorb water. The kind that has a rubberized underside is even better, allowing the photographer to lay it down with the angle of view as a priority rather than concerns about ground dampness.



ZIP TIES AND SMALL CLIPPERS/WIRE CUTTERS

I haven't discovered all the potential uses for zip ties in the field. So far, their most indispensable use has been for taming and manipulating vegetation in a non-destructive manner, for instance, temporarily tying back a thin tree branch so as to compliment the composition of an outdoor portrait or securing a natural, photogenic perch near a bird feeder. Zip ties are a strong, reliable method for securing items in a photographic scene, and they are easily reversible when the shoot is over. Wire cutters serve the purpose of cutting zip ties and just about anything one might need to cut in the field. They are also easier to travel with than a knife, as they are less likely to be construed as a potential weapon by airport security.

I HAVEN'T DISCOVERED ALL THE POTENTIAL USES FOR ZIP TIES IN THE FIELD. SO FAR, THEIR MOST INDISPENSABLE USE HAS BEEN FOR TAMING AND MANIPULATING VEGETATION IN A NON-DESTRUCTIVE MANNER, FOR INSTANCE, TEMPORARILY TYING BACK A THIN TREE BRANCH SO AS TO COMPLIMENT THE COMPOSITION OF AN OUTDOOR PORTRAIT OR SECURING A NATURAL, PHOTOGENIC PERCH NEAR A BIRD FEEDER.

WIMBERLEY PLAMP

The Wimberley Plamp takes delicate vegetation manipulation to a finer degree of precision. I use multiple Plamps in the studio as well as in the field. They can be particularly useful in macro photography not only for temporarily displacing unwanted bits of vegetation but also for holding the item to be photographed in space in front of the camera. In this case the opposite end of the Plamp can be attached to the camera, allowing the photographer to move the camera and subject in unison, therefore providing full control over the background behind the subject.

ZIPLOC BAGS AND ELASTIC BANDS

The Ziploc bag is a great weatherizing solution for camera bodies fitted with short- to medium-length lenses. Its transparent nature allows the photographer full access to the controls and LCD. When in the field, I usually tear a small hole for the lens to protrude, purposely making the hole smaller than the diameter of the lens so that the elasticity of the bag makes a tight fit. I reinforce the seal with an elastic band as close to the front of the lens as possible. A lens hood helps keep blowing precipitation away from the lens surface and allows the elastic to be pushed forward and away from any crevices in the lens body that water might leak into. In a camera-trap situation when I suspect there might be precipitation, I further secure the bag with an elastic around the base where the camera joins the tripod head. ■



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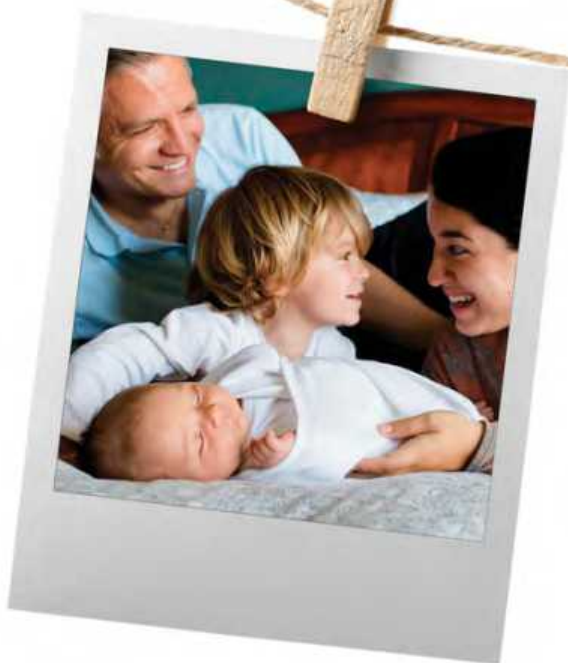
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DIGITAL WORLD

ARCHIVES: THINK SMALL, THINK ANALOGUE

WHAT GOOD IS YOUR TERABYTE DRIVE AFTER THE ZOMBIE APOCALYPSE?

BY DAVID TANAKA

Reflecting on the year nearly spent is an annual ritual. Being photographers, we probably think about the photos we took, like—what the heck am I going to do with all those images?

I'm not here to talk about the nuts and bolts of archiving. Those principles are well documented and easy to find online. It's one of those topics that are centrally important to any business. What industry develops as a best practice often helps everyone else—including us photography enthusiasts—in a “rising tide lifts all boats” kind of way.

At least it does to a point. Photographs are much more than just data. Most

business records have a limited window of relevance, while we may hope that our photos are around several decades or more.

When everyone got 4 x 6” glossies from a photo-printing service, the shoebox full of snapshots came to epitomize a photo collection in disarray. We switched to digital cameras, and the computer hard drive became the virtual shoebox. Supersizing to this bottomless data pit

could have been disastrous (and for some of us, maybe it is), but one thing a computer can do exceptionally well is keep track of data. Software puts a human-friendly cushion between the CPU's data-processing power and us. Today we can use ordinary words and understandable systems like stars, colour codes and number rankings to slice and dice our growing photo collections any way we please.

The beast of the shoebox has been tamed, it would seem. However, the scale at which many of us generate photographic images creates another problem: the incomprehensibility of large numbers. A concept relevant to multiple disciplines from mathematics to psychology, the general idea is that when numbers reach a certain size, we lose our ability to comprehend what they actually represent because we don't have an everyday frame of reference to use as a benchmark.

We encounter incomprehensibly large numbers all the time in news and other



HOWEVER, THE SCALE AT WHICH MANY OF US GENERATE PHOTOGRAPHIC IMAGES CREATES ANOTHER PROBLEM: THE INCOMPREHENSIBILITY OF LARGE NUMBERS. A CONCEPT RELEVANT TO MULTIPLE DISCIPLINES FROM MATHEMATICS TO PSYCHOLOGY, THE GENERAL IDEA IS THAT WHEN NUMBERS REACH A CERTAIN SIZE, WE LOSE OUR ABILITY TO COMPREHEND WHAT THEY ACTUALLY REPRESENT BECAUSE WE DON'T HAVE AN EVERY-DAY FRAME OF REFERENCE TO USE AS A BENCHMARK.

media programming. Often commentators and analysts try to help us by comparing them to more familiar concepts—enough to fill three Olympic-sized swimming pools, larger than the province of P.E.I., etc.

With hundreds of billions of photos on Flickr and Facebook, what can you say beyond “a lot, a lot”? You don’t even have to go to social media; look at your own collection. Five or 10 thousand images would not be a big collection these days. At 50 thousand images, you could probably say that’s a lot of photos, but how many is that really? I did some math: 50,000 4 x 6” prints, laid end to end, would form a line roughly 7.6 km long. If you know Toronto, that’s the distance from the CN Tower to the 401 and back. The prints would cover an area equal to two basketball courts. If you spent just 30 seconds looking at each one, you’d need more than ten 40-hour workweeks to go through the pile—more if you wanted to take lunch and coffee breaks.

ROGUE
photographic design



FLASHBENDER²

Reflectors, Softboxes, Grids, and Gels. Studio quality control on location! Use Flashbenders to sculpt lighting and add drama to your portraits, use Gels to create moods or color correct. Fits all standard shoe mount flash. Compact and durable, packs flat. The new features of the **Flashbender 2** lighting system include a 20-30% lighter weight material and newly improved attachment buckle.

NEW



B+W
FILTER

XS-Pro MRC Nano Filters

Featuring the latest high-tech coating technology in a slim profile brass mount with front threads. The hydrophobic MRC Nano coating makes cleaning easier and provides a scratch resistant barrier from dirt. Ideal for wide lenses 10mm (APS-C) and above.



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Binocular Harness

The Ultra-Light Bino Harness is a revolutionary new suspension system featuring a comfortable, low profile design. Virtually no wind vibration is experienced or body heat trapped like conventional ribbon harness systems. It can be manipulated with ease and worn in several configurations to keep your binoculars or light camera conveniently in reach at all times!



NEW

novagrade

Digiscoping Adapters

Novagrade digiscoping adapters use patent pending attachment technology for mounting your camera, tablet, or phone to spotting scopes, binoculars, telescopes, and microscopes. The lightning fast universal mounting mechanism automatically centers the optics with just a quick twist.



NEW



KITE OPTICS

Premium Sports Optics

Designed in Belgium, Kite binoculars have been a reputable choice for birders in Europe and are now available in North America! Winner of bestbinocularsreviews.com's 'Best Compact Binocular' category in 2014, the popular LYNX HD 8x30 binoculars feature a wide angle of view and a sharp image. They are nitrogen sealed with a state of the art multi-coating for low reflections, making these an excellent choice for comfort, portability and performance.



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DEPRESSED YET? MAYBE DAVID LETTERMAN, WITH HIS TOP 10 LISTS, WAS ON THE RIGHT TRACK. TEN IS A GREAT NUMBER—BIG ENOUGH TO HAVE SOME SUBSTANCE, BUT SMALL ENOUGH TO COMPREHEND.

Depressed yet? Maybe David Letterman, with his Top 10 lists, was on the right track. Ten is a great number—big enough to have some substance, but small enough to comprehend. The Top 10 is a long-standing fixture in popular culture; it shaped the first playlists for 1950s rock and roll, for example. Nowadays Top 10 lists dot the Internet landscape, covering virtually every topic from Photoshop actions to dating tips.

So, here's my modest proposal for a New Year's resolution to impose some control and manageability on your growing image collection: start building Top 10 lists of your own. You can take any number of approaches. If you shoot in spurts or around events, taking dozens or hundreds of images on an outing, pick the top 10 for each outing. If you try to shoot year-round, pick your top 10 for each month. At the end of the year, you can take those 120 images and reduce them to the top 10 or 20 of the year. You can easily manage this with a piece of software like Adobe Lightroom.

When a product's life is measured in decades or human generations, as many

of your photographs will be, the question of technical obsolescence becomes important too. When Apple introduced Aperture in 2005, I thought it marked an important moment in time—the dawn of software designed specifically for photographers. Maybe it did, but a decade later, Aperture is history. Will Lightroom be around in 2035, when the babies of today are entering adulthood? Will our computing devices have any resemblance to the PCs that are central to today's workflow?

Because of the uncertainty that technical obsolescence creates, I would also extend my proposal by one additional step: make prints of your Top 10s. I'm certainly not the first or only one to advocate printmaking as a form of image archiving. In fact, there seems to be a growing group of people who believe that only paper will survive a zombie or other apocalypse.

The Top 10 and the photographic print are both somewhat illustrative. There's nothing any more magical about 10 images than a dozen or 20. But the point is to regularly winnow your collection down to just the best stuff. Likewise the iconic 8 x 10" or 16 x 20" photo enlargement isn't the only way to go analogue, although inkjet printers make it very easy to go this route. Ironically, digital technology has made other analogue forms more accessible too. Publishing a book of your own photography was expensive and

technically complex not that long ago. Now you can just follow a few simple instructions on your computer screen and have a book of your current best work arrive at your door a week or so later.

Some people are not comfortable with winnowing. I know I'm uneasy with the process—maybe I'll miss a masterpiece through inattention or some shortcoming in aesthetic intelligence. However, I know that as long as I've properly backed up my images and as long as I keep updating storage hardware so that the data is accessible, I can go back whenever I want and scan months or years of past work.

What I might find noteworthy as more and more time passes is another matter. I recently completed a project to digitize approximately five decades of slides, including the very first 2-1/4" transparencies I took with my first camera. It isn't a big collection—I've accumulated more digital photos in a tenth of the time, but the revelation was that there was less worth returning to than I had anticipated. My aesthetic sense, my technique and my equipment are all better today.

My digital collection now goes back more than 15 years, and I'm encountering the same thing. Even though I can access 1998 digital photos as easily as 2015 ones, I do so less and less often. I'm certainly not going to dump the data because the images have other value to me—a visual record of my meanderings, changing interests and growth, for example. But in terms of print-worthy photographs, a few Top 10 lists can comfortably cover those early years.

In summary, going small and analogue accomplishes two important things. Distillation makes your best work readily accessible to you and others. And paper prints keep you relatively immune to the vagaries of technology drift. ■



A SMALL **LOGO** MAKES A BIG **DIFFERENCE**

5 CONTINENTS **28** MAGAZINES **40** AWARDS



25
years

Since 1991 the TIPA Awards logos have been showing which are the best photographic, video and imaging products each year. For 25 years the TIPA awards have been judged on quality, performance and value; making them the independent photo and imaging awards you can trust. In cooperation with the Camera Journal Press Club of Japan. www.tipa.com

GADGET GUIDE

WHAT YOU NEVER KNEW YOU NEEDED

BY JEAN-FRANÇOIS LANDRY

The value of a gadget is difficult to quantify. Not because it is incalculable—I can show you hundreds of very real receipts with very well-defined prices—but because it is difficult to determine a value for the affective part of purchasing and using a gadget. Actually, there should be a price scale for affectivity; I could easily give my Spider Holster 3500 Affex-dollars.

THE TRIOPLAN 100 MM F/2.8 BY MEYER-OPTIK-GOERLITZ THE BOKEH SPONSORED BY PALMOLIVE DISHWASHING LIQUID

The Trioplan lens was developed in 1916 by Hugo Meyer. His optical formula contained only three elements (in three groups) and was based on Harold Dennis Taylor's Cooke-Triplet, developed in 1893. Okay, that's enough history. What makes the Trioplan stand out in the market is the particular blurred-background look that it produces: the overlapping circles that form the bokeh have an inconsistent light distribution and brighter outline, making them look like soap bubbles. That's why Meyer-Optik-Goerlitz resurrected it, to the delight of portrait photographers. Its 15-blade shutter ensures perfect circles. Of course (I hope that you were waiting for this!), focusing is left entirely up to the user and ranges from one metre to infinity. Accessible to those lucky enough to be able to shell out US\$1700 (about CAN\$2250), this lens is available for Canon EF, Fuji X, Leica M, Micro Four Thirds, M42, Nikon F, Pentax K and Sony E mounts. meyer-optik-goerlitz.com



THE LENS KIRT BY AARON PINTO A HORIZONTAL SKIRT

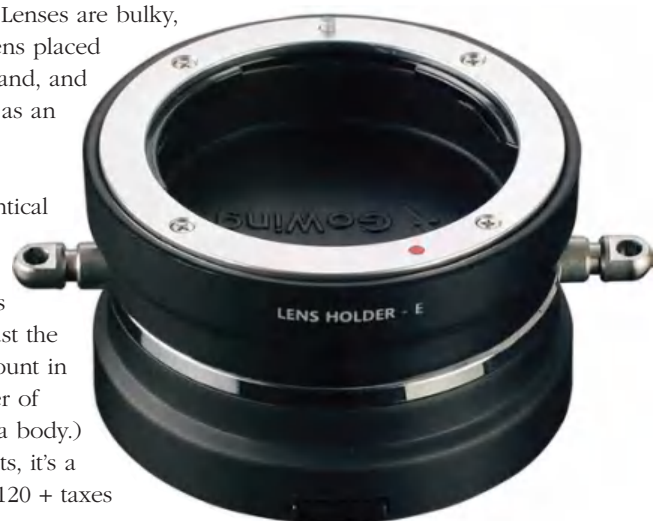
There's nothing easy about taking a photo through a transparent surface: the reflections become a part of your picture. This is where the Lenskirt comes into play. It's a sort of large, foldable hood that you can attach to the surface of a transparent surface to eliminate nasty reflections. All that's left to do is attach the lens to the other end using the drawstring and cord lock, then you're ready. The Lens Skirt comes in L (\$70) and XL (\$80). lenskirt.com



THE LENS FLIPPER BY GOWING AS PRACTICAL AS A THIRD HAND

Swapping between two lenses is a move done more out of necessity than for pleasure. This swap, which needs to happen fast to avoid getting dust inside your camera, never happens as easily as it should. Lenses are bulky, and those darn caps are as slippery as eels. Inevitably, you end up with a lens placed precariously under one arm, an exposed reflex camera body in your right hand, and another lens in your left hand. For a moment or two, you look as awkward as an amateur juggler.

The Lens Flipper looks like an excellent solution: simply put, it has two identical bayonet mounts attached back to back, held in place with a shoulder strap. When leaving for a photo excursion, just mount the second lens onto one of the mounts, which gravity will swing downward. An optional clip enables the Lens Flipper to be attached to a backpack strap, Peak-Design-style. At just the right moment, you remove the lens from the camera, attach it to the free mount in front of you, flip it around and grab the other lens. It all happens in a matter of seconds—and with one hand! (The other hand is usually holding the camera body.) Available in Canon EF, Micro Four Thirds, Nikon F, and Sony A and E mounts, it's a good bet that other mounts will be added to the catalogue soon. Roughly \$120 + taxes and shipping. lensflipper.com



THE MACRO TWIN FLASH X800 BY LAOWA TAKE ME TO YOUR LEADER

In short, this has two flash heads mounted on long, flexible appendages (like the distant cousin of a GorillaPod), with a completely adjustable and constant LED lamp positioned between them, all attached to a conventional flash base. And there you have it. But wait! Even if this description makes it seem a bit basic, don't get me wrong: Laowa (formerly Venus Optics) seems to have created one of the most versatile and powerful macro flashes available. The advertised guide number is 58 metres (190 feet) at ISO 100, which becomes especially useful when you want to use very small apertures (f/16, f/22, f/32) or attach softboxes to the heads (optional). The user manually controls the strength (individually for each head) using an interface on the base. The duration of the flashes ranges between 1/200 s (at full strength) and 1/20 000 s (at 1/128 strength). The KX800 is compatible with the majority of cameras that have a standard hot-shoe mount, and it costs about \$375 + taxes + transport + 4 AA batteries. (It's best to do the math.) venuslens.net



CLOTHING FOR PHOTOGRAPHERS BY COOPH IT'S IN THE BAG POCKET!

Yes, clothing can become a photo gadget...when it's designed for photographers and comes with a pocket for your lens cap! Nine men's t-shirts (\$75 each), four long-sleeve men's shirts (\$165 each), two men's hoodies (\$180 each), two women's t-shirts (\$75 each), four tuques (\$45 each) and other items are available in a variety of colours and sizes. store.cooph.com

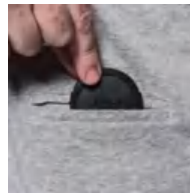


photo © Tristan Shu



Super fast

Hi-Sync photography gets a radical boost. Elinchrom announces their new hi-speed lighting kit, the ELB 400 HS To Go, complete with the 424 Ws ELB 400 and new super-fast Quadra HS flash head. When you add Elinchrom's latest EL-Skyport Transmitter Plus HS to the bundle, you can dial up insanely fast shutter speeds. up to 1/8000s, available for both Canon and Nikon cameras. Freeze action, overpower the sun, darken backgrounds, use a wider aperture. Go hi-sync with the ELB 400 One HS To Go kit.



vistek.ca

IMAGING PRODUCTS REVIEW

THE LOWDOWN ON WHAT'S NEW

BY PETER K. BURIAN

Now that it's the time of year for holiday shopping, let's take a look at the most recently unveiled products that might be of interest to the serious shooter on your gift list. In addition to cameras and accessories such as lenses, these new products include a relatively affordable 13 x 19" photo printer, camera bags and tripod heads. Whether for your favourite photo enthusiast or for your own wish list, some of the following products are likely to be attractive.



CANON EOS M3

Benefitting from EOS T6i technology, this CSC for photo enthusiasts offers 24.2-MP resolution, the fast DIGIC 6 processor for 6.2-fps drive and DSLR-style features and controls. It also employs the extremely fast 49-point Hybrid CMOS III AF system and offers a Full HD Movie mode, built-in flash plus hot shoe. The latter accepts optional EX flash units or the EVF-DC1 electronic viewfinder. W-Fi with NFC is also available. Designed to use M-mount lenses, the M3 also accepts many EF and EF-S lenses with an optional adapter.

\$850, body only (street) canon.ca

- 3" (1,040,00-dot) tilting, touchscreen LCD
- DSLR-style features/controls
- Smaller and lighter (366 g) than a DSLR
- Built-in Wi-Fi with NFC
- 4.2-fps continuous drive mode
- Accepts optional viewfinder
- Full HD video to 30 fps
- ISO 100 to 25,600
- 3.5-mm stereo mic input



CANON EOS M10

More affordable than the M3 and targeting families with its smaller size and greater simplicity, this 18-MP model with the essential features is equipped with a tilting 3" (1,040,000-dot) touchscreen LCD, pop-up flash and Wi-Fi with NFC but no viewfinder or hot shoe. It employs the Hybrid CMOS II AF system with 49 detection points and the DIGIC 6 processor with sophisticated noise reduction for fine quality. Creative Assist mode makes using overrides, with touchscreen sliders, particularly convenient.

\$730, with 15-45 mm f/3.5-6.3 IS STM zoom (list) canon.ca

- Point-and-shoot style controls
- Fast, accurate autofocus
- Full HD 1080/30p Movie mode
- New Creative Assist mode
- Self-portrait mode
- 4.6-fps drive with continuous AF
- Connect Station compatible
- Available in black or white



OLYMPUS OM-D E-M10 MARK II

This updated version of the full-featured 16-MP CSC with large analogue controls, tilting 3" (now 2,360,000-dot) LCD and 2,360,000-dot OLED EVF offers several new benefits. These include the five-axis image stabilizer, a simulated optical viewfinder mode, a silent shutter mode, focus point adjustment on the touchscreen LCD, faster 8.5-fps drive (4 fps with continuous AF), a high-speed (120-fps VGA) Movie mode plus a 4K time-lapse option. Conventional Movie mode remains at Full HD, now at 60p.

\$750, body only (street) olympuscanada.com

- Flash hot shoe
- Built-in flash and W-Fi
- Electronic shutter
- Shutter speed to 1/16000 s
- Optional external grip
- Large 0.62x OLED EVF
- Improved ergonomics
- Useful Movie mode functions



SONY α7S II

This full-frame compact-system magnesium-alloy 12.2-MP v. II camera with a new (2,359,000-dot) aspherical EVF boasts unusually large pixels for wide dynamic range and ISO levels to an ultra-high 409,600 with low noise. There's also a five-axis image stabilizer for stills and videos, internal 4K UHD movie recording to 30p (in addition to Full HD 120p and slow motion), full pixel readout, and many Movie mode options such as gamma assist display and enhanced zebra function. The contrast-detect AF system, with new/improved AF options, now features a full 169 points.

- Dust- and moisture-resistant
- Clean HDMI output
- Wi-Fi with NFC
- 3" (1,229,000-dot) LCD
- Superb electronic viewfinder
- Shutter for 500,000 actuations
- Reduced shutter vibration
- Silent continuous shooting option
- 5-fps drive; 2.5 fps with AF-C

\$3800, body only (street) sony.ca



SONY CYBER-SHOT RX1R II

Boasting an incredible 42.4-MP resolution, this compact full-frame camera with a fixed 35-mm f/2 Zeiss Sonnar T* lens employs the superior BSI-CMOS sensor, a variable low-pass filter and an improved Hybrid AF system with 399 + 25 detection points. It's packed with capabilities to make it an ideal take-anywhere camera for serious photo enthusiasts, including 5-fps burst mode, an uncompressed 14-bit Raw option and ISO to 102,400. It's also great for shooting Full HD video at 50 Mbps at up to 60 fps.

- Pop-up 2,360,000-dot viewfinder
- Many analogue controls
- Tilting 3" (1,229,000-dot) LCD
- Smart-zoom and digital-zoom options
- Wi-Fi with NFC
- Magnesium-alloy construction
- Hot shoe for flash
- 3 aspherical lens elements

\$4200 (list) sonystyle.ca



RICOH THETA S

This 360° camera features two fast 190° f/2 lenses and two 1/2.3" 12-MP sensors for up to 14-megapixel output after the two sets of images are stitched together in-camera. Noise reduction is now applied before the images are stitched together to create the spherical panorama for superior image quality. Full-HD spherical video clips up to 25 minutes can now be made and at a higher 30-fps rate. You can share your 360° images and clips on theta360.com, Facebook, YouTube 360°, Twitter, Tumblr and Google Street View.

- Spherical 360° stills or videos
- 4x faster Wi-Fi transfer
- Remote control with smart devices
- Built-in 8-GB memory
- Automatic horizon correction
- Live Streaming feature
- Auto, Shutter Speed and ISO Priority modes
- Google Street View compatible
- 360° sharing (Facebook and Theta website)

\$450 (list) ricoh-imaging.ca



CANON 35 MM F/1.4L II USM

An improved version of Canon's very fast pro-grade wide-angle lens, this one is ideal for full-frame DSLRs but also compatible (as a 59.5-mm equivalent) with EOS cameras using a smaller sensor. One Ultra Low Dispersion lens and two aspherical elements, combined with a Blue Spectrum Refractive Optics (BR) element, control aberrations while the Subwavelength Coating minimizes flare and ghosting. Fluorine coatings on the front and rear surfaces help resist fingerprints and smudging.

- Suitable for all EOS DSLRs
- Fast, silent Ultrasonic AF
- Dust- and moisture-resistant design
- Two types of lens coatings
- Manual focus override in AF mode
- Circular diaphragm aperture
- Close focus to 28 cm
- Uses 72-mm filters

\$2200 (street) canon.ca



NIKON AF-S 24 MM F/1.8G ED

This high-grade wide-angle lens with an extremely wide maximum aperture (for use in low light or for shallow depth of field) is surprisingly lightweight and affordable in spite of its two ED and two aspherical elements as well as Nano Crystal Coat and Super Integrated Coating. Ideal for full-frame FX DSLRs, it's also compatible (with an effective 36-mm focal length) with Nikon's DX cameras. Nikon indicates that you can expect minimal distortion, extreme sharpness, resistance to flare and ghosting, as well as a creamy bokeh.

- FX-format lens
- Fast Silent Wave AF
- Rear-focus system
- Two types of lens coatings
- Manual focus override in AF mode
- Circular diaphragm aperture
- Close focus to 23 cm
- Uses 72-mm filters

\$880 (list) nikon.ca



PENTAX D FA 24-70 MM F/2.8 ED SDM WR

The first lens specifically designed for the full-frame DSLR to be released in spring 2016, this is a 37–107 mm equivalent on the current cameras. Fast, quiet AF is provided by a Supersonic Direct-Drive motor with a Quick-Shift system that allows for manual focus touch-ups while remaining in AF mode. The impressive optical formula incorporates three pieces of ED glass, three aspherical elements and an anomalous-dispersion aspherical element to reduce aberrations. A multi-layer HD coating is used to control flare and ghosting.

- Sophisticated optical design
- Zoom lock lever
- Wide constant maximum aperture
- Weather-resistant construction
- Circular diaphragm aperture
- Close focus to 38 cm
- Uses 8-mm filters
- Weighs 787 g

\$1600 (list) ricoh-imaging.ca



ZEISS LOXIA 21 MM F/2.8

A manual-focus super-wide-angle lens for Sony full-frame compact-system E-mount cameras, this product boasts a new Distagon-based optical design with 11 elements. The lens offers mechanical aperture control but allows for the deactivation of the click stop for silent operation when shooting videos. Smooth focus operation and a rotation angle of 90 degrees ensure very fine, precise focus control.

- Great mechanical quality
- Rugged metal barrel
- Weather-sealed lens mount
- Transmits EXIF data to camera
- Minimum focus to 25 cm
- Weighs 394 g
- Accepts 52-mm filters
- 91-degree angle of view

\$2050 (street) zeiss.ca



ZEISS MILVUS MAKRO-PLANAR 100 MM F/2 T*

One of six manual-focus Milvus lenses in Canon EF and Nikon F mounts, this fast lens from the German optics manufacturer is ideal for full-frame DSLRs but also for cameras with a smaller sensor, providing even greater effective magnification in extremely close focusing. While this is a 1:2 Macro lens, it would be equally useful for portraiture. The Planar design incorporates two anomalous-partial-dispersion glass elements to control aberrations and distortion while the enhanced ZEISS T* coating suppresses flare and ghosting.

- Precise manual focusing
- Anodized metal barrel
- Dust- and moisture-resistant design
- Magnification scales on barrel
- Engraved depth of field scales
- Close focus to 44 cm
- Uses 67+mm filters
- Rugged, weatherproof construction

\$2400 (street) zeiss.ca



EPSON SURECOLOR P400

The second Epson photo printer employing the new UltraChrome Hi-Gloss 2 pigment inks, the SC-P400 is an unusually compact and lightweight 13 x 19" format machine. The ink set consists of eight affordable (14-ml) cartridges, including red and orange to minimize ink use, a gloss optimizer and high-density Photo and Matte black inks. (The printer automatically uses the suitable black, depending on the type of paper used.) Features include the MicroPiezo AMC printhead and a professional Epson driver technology with Enhanced AccuPhoto HD.

- Estimated 108-year print life
- 5760 x 1440 optimized dpi
- Accepts rolls or cut-sheet paper
- Wireless, ethernet, AirPrint and Cloud Print
- Very high black density
- Can print 13 x 129" on roll paper
- Accepts many fine-art media
- Front and rear paper-loading paths
- Dots as small as 1.5 picolitres

\$720 (street) epson.ca



GITZO SERIES 1 CENTRE BALL HEAD GH1382QD

These new pro-calibre heads of various sizes (also included in the new tripod and head kits) have been designed for ultimate smoothness and precision, and they're slim enough to fit between the folded tripod legs allowing for a compact package for travel. All are designed for excellent balance, smoothness and precision. The mid-size GH1382QD is ideal for the Traveler Series 2 and Mountaineer Series 0 and 1; it's equipped with a friction-control knob inside the ball lock for great positioning versatility.

- Made of aluminum
- Quick-release mechanism and one plate
- Arca-Swiss plate compatible
- Friction-control knob
- Independent pan lock
- 360° panorama rotation
- Load capacity: 14 kg

\$440 (list) gentec-intl.com



GITZO TRAVELER SERIES 1 GK1555T-82TQD

The entire Traveler line has been improved with a 180° leg-folding mechanism and greater strength, thanks to new high-modulus fibre Carbon eXact tubes of wider diameter. The Series 1 models, including this one with GH1382TQD quick-release head, can hold the camera at a higher level than their predecessors. The new G-lock makes it possible to fold taller tripods into compact lengths, while the internal O-ring reduces dust and grit entering the locks.

- Curved external form
- 5 leg sections
- Maximum height: 148.5 cm
- Folded size: 35.5 cm
- Shoulder strap included
- Centre ball head included
- Load capacity: 10 kg

\$1060 (list) gentec-intl.com



ELINCHROM 120 CM LITEMOTIV SOFTBOX

Designed with sixteen sides, these large parabolic softboxes help to create pleasing circular catchlights so they're perfect for portraiture. They're built using a special fabric and 16 anodized rods to keep the unit together; the rods are colour coded to speed up assembly. With the suitable optional brackets, the softbox is also compatible with Broncolor, Profoto and Bowens strobes. It can be used without a diffuser or with the double diffusion panels for very soft lighting.

- 190-cm Elinchrom bracket included
- Heat-resistant anodized rods
- Removable front and inner diffusers
- Circular panel prevents hot spots
- Optional deflectors
- Fabric with 30% more light output
- 3 other available sizes

\$650 (list) gnigami.ca



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Break out from the limitations of traditional photography.



THETA Experience a new world of images with the Ricoh Theta S. With one touch of a button, spherical images and videos are created which are unlike anything you've ever seen. The Theta S offers capabilities not previously attainable including a larger 1/2.3-inch image sensor with F2.0 lenses, which gives you approximately 14 megapixel, high-quality spherical images. Post your images and videos on YouTube and FACEBOOK.



PENTAX

The PENTAX K-3 II offers outstanding image quality and operability in a weather resistant body to meet a photographer's greatest demands. It features an impressive 24.35 effective megapixel AA Filter-less APS-C CMOS sensor and 8.3 frames per second of continuous shooting. The addition of the newly developed Pixel Shift Resolution System delivers more truthful colour reproduction and finer details while significantly lowering the level of high-sensitivity noise.



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www.thecamerastore.com



LOWEPRO VIEWPOINT CS 60

A mid-sized model in this new series of four bags for GoPro or similar action cameras, the CS 60 accommodates two cameras with multiple accessories and features a zippered mesh pocket and organizational panel for cables. All ViewPoint bags feature quick-grab handles and built-in straps to provide extra carry and attachment options; padded and adjustable dividers; and an extra panel to keep mounts, cables and batteries neatly organized and secure.

- Thick interior padding
- Movable padded dividers
- Slip-in divider pockets
- Exterior elastic straps
- See-through zippered pocket
- Dual-zippered opening
- 600D and 400D polyester fabrics
- Interior: 15.5 x 7.5 x 15.8 cm

\$50 (list) daymen.ca

MANFROTTO PIXI EVO

Large/hefty tripods are ideal for maximum stability, but a very sturdy aluminum tabletop model like this one can be useful when you cannot carry anything larger. It's an update over the earlier Pixi, with two-section legs, two leg angles and five adjustable steps, designed to support a compact DSLR with an 18-200 mm or similar lens. Available in three colours, the Evo features an integrated ball head with a 90° notch that makes it convenient for holding the camera in a vertical orientation.

- Built-in ball head
- -90°/+40° tilt range
- Load capacity: 2.5 kg
- Max height: 19 cm
- Min. height: 6 cm
- Weighs 267 g
- Adapts to non-level surface

\$80 (list) manfrotto.ca



ONA BLACK COLLECTION CAMPS BAY

One of the three new models in the premium-grade ONA Black Collection made with 1050D ballistic nylon, the Camps Bay is a very durable and water-resistant yet lightweight backpack with an air-mesh back panel to wick away moisture, leather accents and solid brass hardware. It's designed to hold a camera with a 70-200 mm f/2.8 lens attached, up to seven additional lenses, a 17" laptop plus small personal items. The bag can be carried with the padded shoulder straps or the top handle.

- Large flap for protection
- 4-7" space for personal items
- High-capacity interior
- Adjustable, removable dividers
- Slim front organizer
- Thick padded straps
- Interior: 41.9 x 27.9 x 12.7 cm
- Weighs 1.76 kg

\$570 (list) jclsalesgroup.com



TENBA SHOOTOUT SLING LE MEDIUM

A series of bags that swing around for fast access to the contents without removing the pack, the Sling LE combines the comfort of a backpack with the speed of a shoulder bag. The case can be converted to a lightweight long-lens bag for top-loading your mounted telephoto (up to 300 mm f/2.8). In addition to the fast-draw camera hatch, the full-access back panel opens the main compartment completely. The Medium bag will fit two pro DSLRs plus up to four lenses, accessories, and a tripod or monopod.

- Water-repellent ripstop nylon
- Self-healing YKK zippers
- WeatherWrap cover included
- Curved adjustable strap
- Padded, ventilated back panel
- Smartphone/MP3 pouch
- Removable interior dividers
- Rugged bottom feet

\$125 (street) gnigami.ca



ADOBE PHOTOSHOP ELEMENTS 14

Elements is a popular, incredibly versatile image organizer and editor with great ease of use. This improved version features a new Shake Reduction (sharpening) tool and the Dehaze filter for sharper photos in spite of atmospheric haze. It also includes an enhanced collection of other filter effects with a feature for comparing five different looks. Organizer has several new features including an improved face-detect feature.

- Improved search functionality
- Quick, Guided and Expert modes
- Before/After view of an image
- Includes Raw converter
- Links to instructional videos
- Sold via download or a DVD disc
- Available for Mac and Windows

US\$100 (street) adobe.ca



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FEED THE PHOTOGRAPHER

BY GUY LANGEVIN

Ah, the pleasure of spending a day outside! There's nothing like it. Going out on my own, photographing the wonders of nature, and filling my lungs with fresh air equals happiness for me, even in wintertime.

Before leaving on an all-day outing, I can spend an entire evening carefully deciding which photo equipment to bring. Finding the perfect balance between portability and performance on the field has always been a bit complicated for me. In the end I often leave with a backpack that's fuller than expected, but once on location, I rarely say, "Gosh, I wish I had brought this or that." The only thing that never fits is lunch. Stupid, I know. But when I have to choose between a lens and a lunch, the lens always wins out.

That doesn't mean I go all day without food; I won't go THAT far. I usually pack a bunch of delicious homemade cookies jam-packed with good-for-you things. I first learned about these treats from photographer Richard Martin, who posted the basis for this recipe on his Facebook wall a while ago. I loved the cookies, and now I always keep a batch of these in the freezer.

So without further delay, here's the recipe for these energizing cookies that'll keep you going and going. ■

PHOTOGRAPHER-FRIENDLY ENERGIZING COOKIES

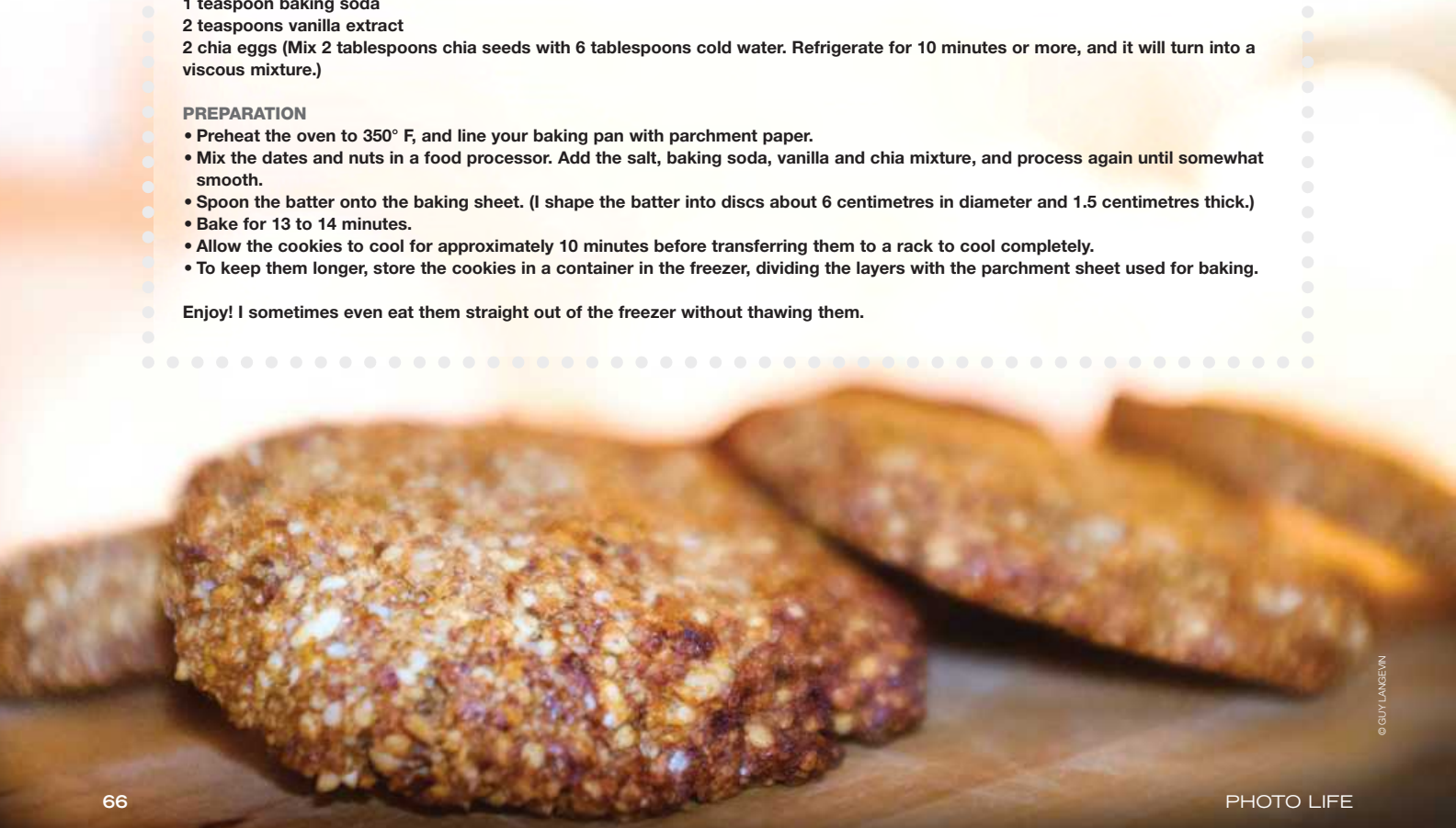
INGREDIENTS

- 3 cups nuts (I usually use what I have on hand: walnuts, almonds, sunflower seeds, etc.)
- 2 cups pitted dates
- ½ teaspoon salt
- 1 teaspoon baking soda
- 2 teaspoons vanilla extract
- 2 chia eggs (Mix 2 tablespoons chia seeds with 6 tablespoons cold water. Refrigerate for 10 minutes or more, and it will turn into a viscous mixture.)

PREPARATION

- Preheat the oven to 350° F, and line your baking pan with parchment paper.
- Mix the dates and nuts in a food processor. Add the salt, baking soda, vanilla and chia mixture, and process again until somewhat smooth.
- Spoon the batter onto the baking sheet. (I shape the batter into discs about 6 centimetres in diameter and 1.5 centimetres thick.)
- Bake for 13 to 14 minutes.
- Allow the cookies to cool for approximately 10 minutes before transferring them to a rack to cool completely.
- To keep them longer, store the cookies in a container in the freezer, dividing the layers with the parchment sheet used for baking.

Enjoy! I sometimes even eat them straight out of the freezer without thawing them.



BENCHMARK II



SONY α 7R II

Since there's never been another camera like it, the Sony a7R II warrants a benchmark of its own.

And what a commanding benchmark it is! Because for anyone who's ever dreamed of owning one camera that captures both professional stills and cinematic video, your dream camera is here.

In one hand, the Sony a7R II is an impressive 42.4-megapixel full-frame stills camera, delivering medium format-like resolution. In the other hand, it's a camera that feels right at home on a major movie set, capable of recording immaculate 4K video internally.

And as if that's not enough, Sony engineers equipped the a7R II with 5-axis stabilization, a super-fast 399-point autofocus system, a rugged magnesium alloy weatherproof casing, a brilliant OLED viewfinder, built-in WiFi, a Silent Mode for stealth shooting, and much more.

So if you have unbelievably high expectations for your next camera, settle for nothing less than a camera that will most certainly exceed them. Come in to Vistek. Just ask to see the new benchmark in camera technology.



HIGH-SPEED SYNC DOES THE TRICK

With the High-Speed Sync (HSS) upgrade installed in his Profoto B1, photographer Little Shao was able to shoot with shutter speeds as fast as 1/8000s. That is how he got that deep blue sky and froze the action.

The HSS upgrade is available for both B1 and B2. Get it for free at www.profoto.com



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